DOCUMENT RESUME

ED 130 312 CS 203 025

| | |
|---|---|
| TITLE | Expressive Writing: Selected Results From the Second National Assessment of Writing. |
| INSTITUTION | Education Commission of the States, Denver, Colo. National Assessment of Educational Progress. |
| SPONS AGENCY | National Center for Educational Statistics (DHEW/OE), Washington, D.C. |
| REPORT NO | WR-05-W-02 |
| PUB DATE | Nov 76 |
| CONTRACT | OEC-0-74-0506 |
| NOTE | 60p. |
| AVAILABLE FROM | Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 (Write for Price) |
| EDRS PRICE | MF-$0.83 HC-$3.50 Plus Postage. |
| DESCRIPTORS | *Academic Achievement; Age Differences; Composition (Literary); *Composition Skills (Literary); Creative Writing; Educational Assessment; Educational Research; Elementary Secondary Education; Ethnic Groups; *Expressive Language; National Surveys; Sex Differences; Socioeconomic Influences |
| IDENTIFIERS | *Expressive Writing; NAEP; *National Assessment of Educational Progress |

ABSTRACT

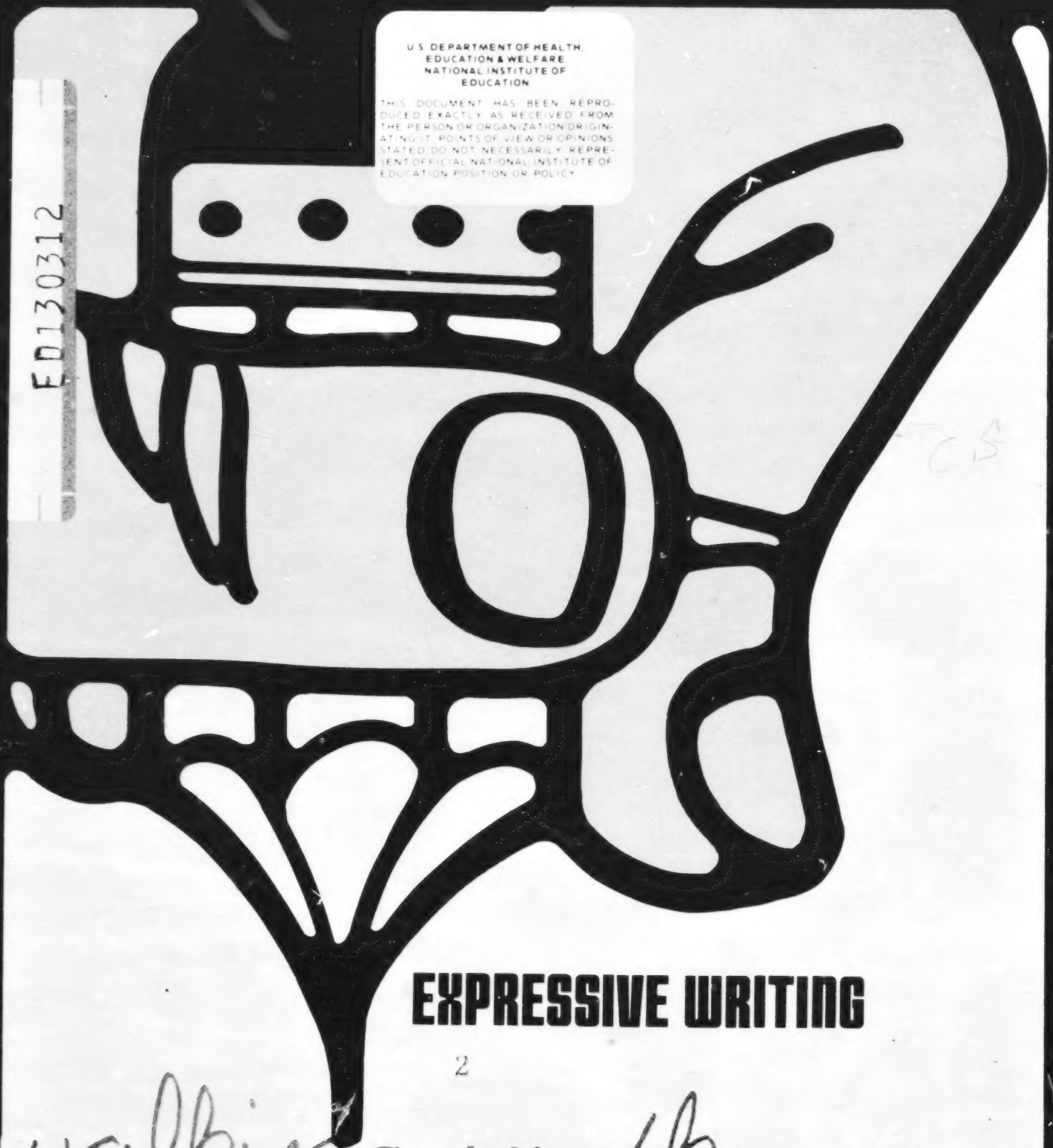
Three expressive writing tasks from the 1974 national assessment of writing are summarized and discussed in this report. Results indicated that for a majority of students, first-draft expressive writing is unstructured and lacking in coherence. The tendency to integrate feelings and to organize them in coherent expressions develops between the ages of 9 and 13, with some further development between 13 and 17. The proportions of good, expressive papers written by females, by students whose parents have post-high school education, and by students from relatively affluent communities are greater than the proportions for males, blacks, children of the poorly educated, and children who live in relatively impoverished areas. The capacity to enter into an imaginary situation with a controlled and consistent point of view grows steadily with age, though even at age 17 almost half the students are unable to do this competently. Sample papers and a copy of the revised National Assessment of Educational Progress writing objectives are also included in this report. (Author/AA)

**********
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
**********

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

ED130312



# EXPRESSIVE WRITING



CS 203 025

valking on the moo
ind some moon rock
he other guy almost s

## NATIONAL ASSESSMENT OF EDUCATIONAL PROGRESS
### A Project of the Education Commission of the States

*Jerry Apodaca, Governor of New Mexico, Chairman, Education Commission of the States*
*Warren G. Hill, Executive Director, Education Commission of the States*
*Roy H. Forbes, Director, National Assessment*

### Assessment Reports

**1969-70 Assessment**

Science

| | | |
|---|---|---|
| 1 | National Results, July 1970 | $1.75 |
| 4 | Results by sex, region and size of community, April 1971 | 1.00 |
| 7 | Results by color, parental education, size and type of community; balanced results May 1973 | 2.60 |

Citizenship

| | | |
|---|---|---|
| 2 | National Results, November 1970 | 1.70 |
| 6 | Results by sex, region and size of community, July 1971 | 1.25 |
| 9 | Results by color, parental education, size and type of community, May 1972 | 2.85 |

Writing

| | | |
|---|---|---|
| 3 | National Results, November 1970 | 1.50 |
| 5 | Results by sex, region and size of community, April 1971 | 1.25 |
| 8 | Writing Mechanics, February 1972 | 1.75 |
| 10 | Selected Essays and Letters, November 1972 | 8.65 |
| 11 | Results by color, parental education, size and type of community, sex and region for objectively scored exercises, May 1973 | 1.25 |

**1970-71 Assessment**

| | | |
|---|---|---|
| 02-GIY | General Information Yearbook — A description of National Assessment's methodology, with special attention given to Reading and Literature, May 1972 | 1.55 |

Reading

| | | |
|---|---|---|
| 02-R-01 | Understanding Words and Word Relationships, April 1973 | 1.45 |
| 02-R-02 | Graphic Materials, June 1973 | 2.60 |
| 02-R-03 | Written Directions, May 1973 | 2.10 |
| 02-R-04 | Reference Materials, July 1973 | 2.15 |
| 02-R-05 | Gleaning Significant Facts From Passages, May 1973 | 2.60 |
| 02-R-06 | Main Ideas and Organization, July 1973 | 2.10 |
| 02-R-07 | Drawing Inferences, August 1973 | 2.60 |
| 02-R-08 | Critical Reading, May 1973 | 2.35 |
| 02-R-09 | Reading Rate and Comprehension, December 1972 | 2.85 |
| 02-R-20 | Released Exercises, July 1973 | 3.95 |
| 02-R-30 | Recipes, Wrappers, Reasoning and Rate: A Digest of the First Reading Assessment, April 1974 | 1.00 |
| 02-R-00 | Summary Data, July 1974 | .70 |

Literature

| | | |
|---|---|---|
| 02-L-01 | Understanding Imaginative Language, March 1973 | 2.65 |
| 02-L-02 | Responding to Literature, April 1973 | 2.85 |
| 02-L-03 | Recognizing Literary Works and Characters, April 1973 | 2.60 |
| 02-L-04 | A Survey of Reading Habits, May 1973 | 2.85 |
| 02-L-20 | Released Exercises, April 1973 | 3.45 |
| 02-L-00 | Summary Data, June 1973 | 1.30 |

**1971-72 Assessment**

| | | |
|---|---|---|
| 03/04-GIY | General Information Yearbook — A description of National Assessment's methodology, with special attention given to Music, Social Studies, Science and Mathematics, December 1974 | 1.20 |

*(Continued, Inside Back Cover)*

NATIONAL ASSESSMENT OF EDUCATIONAL PROGRESS

# EXPRESSIVE WRITING

Selected Results From the Second
National Assessment of Writing

Writing Report No. 05-W-02

NOVEMBER 1976

NATIONAL ASSESSMENT OF EDUCATIONAL PROGRESS
Suite 700, 1860 Lincoln Street
Denver, Colorado 80203

*Roy H. Forbes, Director*

Contract Agency:
NATIONAL CENTER FOR EDUCATION STATISTICS

Contract No. OEC-0-74-0506

## TABLE OF CONTENTS


LIST OF FIGURES AND TABLES . . . . . v

FOREWORD . . . . . vii

ACKNOWLEDGMENTS . . . . . ix

INTRODUCTION . . . . . xi
Rationale of Assessment and Scoring System . . . . . xi
Definition of Groups . . . . . xii

HIGHLIGHTS OF RESULTS . . . . . xv

CHAPTER 1 Writing About Personal Feelings and Ideas . . . . . 1
Structural Tendencies . . . . . 1
Orientation of the Responses . . . . . 2
Conclusions . . . . . 4
Sample Papers . . . . . 4

CHAPTER 2 Imaginative Expression of Feelings
Through Role Elaboration . . . . . 17
The Range of Role Types . . . . . 19
Conclusions . . . . . 19
Sample Papers . . . . . 20

CHAPTER 3 Imaginative Expression of Feeling
Through Elaboration of a Point of View . . . . . 23
Conclusions . . . . . 28
Sample Papers . . . . . 28

CHAPTER 4 Final Observations . . . . . 33

APPENDIX Revised Writing Objectives . . . . . 35
An Outline . . . . . 35
A General Description . . . . . 35
A Detailed Description . . . . . 38

## LIST OF FIGURES AND TABLES

FIGURE 1. National Assessment Geographic Regions . . . . . xiii

TABLE 1. Percentages of Students Structuring Responses in Various Ways, All Three Ages . . . . . 2

TABLE 2. Orientation of Responses, All Three Ages . . . . . 3

TABLE 3. Percentages of Papers in Each Scoring Category, Elaboration of Role: Age 9 . . . . . 18

TABLE 4. Percentages of Papers in Each Rating Category, All Three Ages . . . . . 24

TABLE 5. Percentages of Illegible or Incomprehensible Papers, Age 9 . . . . . 25

TABLE 6. Point of View, All Three Ages . . . . . 26

TABLE 7. Tense Choices, All Three Ages . . . . . 26

TABLE 8. Percentages of Writers Employing Dialogue, All Three Ages . . . . . 27

TABLE 9. Percentages of Papers Displaying Fantasy, All Three Ages . . . . . 27

TABLE 10. Percentages of Papers Displaying Insights, All Three Ages . . . . . 27

## FOREWORD

The National Assessment of Educational Progress (NAEP) is an information-gatnering project that surveys the educational attainments of 9-year-olds, 13-year-olds, 17-year-olds and adults (ages 26-35) in 10 learning areas: art, career and occupational development, citizenship, literature, mathematics, music, reading, science, social studies and writing. Different learning areas are assessed every year, and all areas are periodically reassessed in order to measure educational change.

Each assessment is the product of several years' work by a great many educators, scholars and lay persons from all over the country. Initially, these people design objectives for each area, proposing specific goals that they feel Americans should be achieving in the course of their education. After careful reviews, these objectives are then given to exercise (item) writers, whose task it is to create measurement tools appropriate to the objectives.

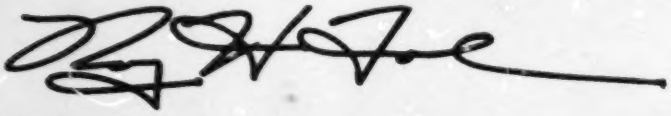
When the exercises have passed extensive reviews by subject-matter specialists and measurement experts, they are administered to probability samples from various age levels. The people who comprise these samples are chosen in such a way that the results of their assessment can be generalized to an entire national population. That is, on the basis of the performance of about 2,500 9-year-olds on a given exercise, we can generalize about the probable performance of all 9-year-olds in the nation.

National Assessment also publishes a general information yearbook that describes all major aspects of the Assessment's operation. The reader who desires more detailed information about how NAEP defines its groups, prepares and scores its exercises, designs its samples and analyzes and reports its results should consult the *General Information Yearbook, Report 03/04-GIY.*

## ACKNOWLEDGMENTS

Many people have made substantial contributions to the two writing assessments and to the writing study discussed in this report. Not the least of those to be gratefully acknowledged are the administrators, teachers and students who cooperated so generously in the assessment. Particular thanks go to Richard Lloyd-Jones and Carl Klaus of the University of Iowa for their pioneering work on the scoring system used for this study; the scoring staff at the Measurement Research Center (Iowa City, Iowa) for their tireless application of the system to thousands of student essays; and Ina Mullis, the National Assessment overseer of the writing assessment.

The actual preparation of this report was a collaborative effort of the National Assessment staff. Special thanks go to Bill Ankeny and Charlotte Ramlow for data processing support, Ava Powell for technical proofreading, and Marci Reser and Jessica Grant for production. Parts of this report were written by Ina Mullis and Wendy Littlefair; principal author and editor was Rexford Brown.



Roy H. Forbes
Project Director

# INTRODUCTION

## Rationale of Assessment and Scoring System

The 1974 national assessment of writing consisted of many tasks, ranging from the addressing of envelopes to the writing of various kinds of essays to the rewriting of essays. The first report of results from that assessment, *Writing Mechanics, 1969—1974*, focused upon changes in the structure and mechanics of students' compositions over four and five year periods. Other reports will provide information about letter writing and rewriting abilities; this report concentrates upon expressive writing.

The objectives for the national assessments in writing, developed by a great many educators in the field of English and composition, go far beyond a "mastery-of-basics" level to assert the importance of expressive writing. Many teachers of language skills believe that this activity is central to both the mastery of language and the achievement of a self-understanding that fosters and facilitates all human communication.

Assessment in this area is difficult, however. Accordingly, the National Assessment of Educational Progress (NAEP) and its consultants have had to develop an essay-scoring system that is responsive to many dialects and styles, that is descriptive in ways that have pedagogical implications and that clearly distinguishes between papers that fulfill a particular expressive task and those that do not. The assumption that undergirds the system is that every writing effort represents an attempt to accomplish a certain goal. If the task is carefully enough defined, there are some writing strategies that will accomplish that particular goal; other writing strategies will fail to reach it. To take a simple example, a thank-you letter requires the adoption of writing strategies that result in an expression of gratitude. A thank you letter that does not do this is inappropriate, however well written it may be. Again, if the task at hand is to communicate particular feelings or emotions to others, a stilted, academic treatise usually will not do, however well written it may be from a technical standpoint.

The task of developing assessment materials in this area became, primarily, a matter of choosing certain expressive goals and creating stimuli that define them precisely. An exercise such as "Write about anything you want to" would not do, because it does not offer any information about the purpose of the task, the audience or the intended effect.

The exercises in this report vary in the amount of information they offer and the degree of latitude they allow the respondents. The exercise discussed in Chapter 1, for instance, was deliberately left open in order to assess students' willingness to express feelings in writing and to categorize the writing strategies respondents employ when given a choice. It simply asks the students to react to a piece of music and then to write about that reaction. The tennis-shoes and the boat exercises, which are detailed in Chapters 2 and 3, respectively, are more focused so that respondents could demonstrate their ability to use particular imaginative techniques.

The readers of the 2,500 essays written at each age level were all experienced English and composition teachers. They discussed the rationales for each exercise, studied the scoring guides developed by the writing consultants and National Assessment staff, and read

a number of training papers before they commenced the final reading. Each paper was read by two people, independently; their categorizations were in agreement over 90% of the time, and when they did disagree, a third reading usually resolved the difference. Throughout the process, the NAEP staff monitored reliability and fine-tuned the procedures to maximize efficiency and minimize costs.

One unusual feature of the scoring system that should be noted is that the categorization can be done on either a descriptive basis or an evaluative basis. For most writing tasks, readers placed each paper in an evaluative category and also tabulated a variety of descriptive information. The assessment was designed to provide information both about *what* young writers do in expressive writing situations and *how well* they do it. Both kinds of information are useful to people searching for effective teaching techniques.

Readers of this report should remember that these papers were collected under test-like conditions and represent first-draft writing within certain time constraints. The scoring criteria used in describing and evaluating the papers take this factor into account. This study assumes, however, that we can learn a great deal about instinctive writing habits from such papers and that such information is different from, but as valuable as, that gained from a study of fully developed essays written under different circumstances. A later National Assessment report will present information about the ways in which students rewrite their papers when given opportunities to do so.

Because this facet of the NAEP assessment was not a part of the 1969 assessment, we do not have data about changes over time. Some exercises have been saved for future use, however, so that we may begin to see changes in the 1978-79 assessment.

## Definition of Groups

### Sex

Results are presented for males and females.

### Race

Currently, results are reported for blacks and whites.

### Size and Type of Community

Community types are identified both by the size of the community and by the type of employment of the majority of people in the community.

*High metro.* Areas in or around cities with a population greater than 200,000 where a high proportion of the residents are in professional or managerial positions.[1]

*Low metro.* Areas in or around cities with a population greater than 200,000 where a high proportion of the residents are on welfare or are not regularly employed.[1]

*Extreme rural.* Areas with a population under 10,000 where most of the residents are farmers or farm workers.[1]

*Urban fringe.* Communities within the metropolitan area of a city with a population greater than 200,000, outside the city limits and not in the high- or low-metro groups.

*Main big city.* Communities within the city limits of a city with a population over 200,000 and not included in the high- or low-metro groups.

[1] Occupations of residents were determined from 1970 Census data.

*Medium city.* Cities with populations between 25,000 and 200,000.

*Small places.* Communities with a population of less than 25,000 and not in the extreme-rural group.

#### Parental Education

Four categories of parental education are defined by National Assessment. These categories include: (1) those whose parents have had no high school education, (2) those who have at least one parent with some high school education, (3) those who have at least one parent who graduated from high school and (4) those who have at least one parent who has had some post-high school education.

#### Region

The country has been divided into four regions — Northeast, Southeast, Central and West. The states that are included in each region are shown in Figure 1.

FIGURE 1. National Assessment Geographic Regions

## HIGHLIGHTS OF RESULTS

- For a majority of students, first-draft expressive writing is unstructured and lacking in coherence.

- The tendency to integrate feelings and organize them into coherent expressions develops between the ages of 9 and 13; although there is some progress in this area between ages 13 and 17, it is not nearly as great as the progress made between 9 and 13.

- The proportions of good expressive papers written by females, by students whose parents have post-high school education and by students who live in relatively affluent communities are greater than the proportions for males, blacks, children of the poorly educated and children who live in relatively impoverished areas. This is so, even when mechanical and dialect considerations are discounted. The difference between the performance of the low-achieving groups and the nation increases at each successive age level.

- The capacity to enter into an imaginary situation with a controlled and consistent point of view grows steadily with age. Nevertheless, at age 17, almost half the students remain unable to do this competently.

## CHAPTER 1

## WRITING ABOUT PERSONAL FEELINGS AND IDEAS

Writing is not simply a practical skill to be mastered for the social advantages of clear and pleasing communication. It is also an instrument of self-discovery and a unique expressive outlet. These dimensions of writing have received considerable attention in the English curriculum of the last 20 years. In many writing programs, students keep daily journals, writing essays only when their journal entries reveal feelings important enough to them to make them desire clear, forceful communication of those feelings to others. Armed with a personal motivation to write, such students often master conventions they stumbled upon when writing about subjects in which they had no interest or no "stake."

Because self-expression is so important to individual growth and because it is so often the dimension of writing that will addict students to the writing habit, the first objective in the revised National Assessment of Educational Progress (NAEP) writing objectives (see Appendix A) is that students "demonstrate ability in writing to reveal personal feelings and ideas."

The exercise discussed in this chapter was designed to elicit direct or indirect statements of feeling. The directions read:

> *Music does different things to different people. Perhaps it makes you have one kind of feeling or another. Perhaps it reminds you of someone or something. Maybe it makes you think of some place or something happening.*
>
> *Now listen to this piece of music and write about what things this piece of music does to you. Start writing any time you wish. Space is provided below and on the next three pages.*

The music was Scott Joplin's "New Rag," a piece with a nostalgic, "old-time" quality to it, like the music in the movie *The Sting.* Students had 8 minutes of silence in which to write; however, they were instructed to start writing any time they wished, so response time could have ranged up to 14 minutes. Perhaps this was not sufficient time for them to write a well organized and edited essay, but the exercise was designed only to determine what structural and organizational strategies students will adopt when responding immediately to a very open writing task. The writing objective this task addresses requires ability to reveal personal feelings and ideas in writing through free expression. The information presented here, then, tells us how many students at various age levels revealed personal feelings and ideas in this instance, how they structured their responses to the music and how they oriented themselves to the subject in order to express or not express feelings about the music.

### Structural Tendencies

Table 1 presents the percentages of students who organized their responses in various ways. The five basic categories represent increasing degrees of structure. The first is for responses consisting of a single statement. The second describes a multifocused response consisting of a list of unelaborated items. Papers in the third category are also multifocused, but the dominant tendency is to mention a

**TABLE 1. Percentages of Students Structuring Responses in Various Ways, All Three Ages**

| | Category | | | | | | |
|---|---|---|---|---|---|---|---|
| | 1 Single Statement | 2 List of 2 or More Statements | 3 Clusters of Feelings with Details | 4 More Than One Topic, Structured in Coherent Sections | 5 Single Focus with Elaboration | 6 I Don't Know | Other* |
| Age 9 | 8% | 68% | 4% | 4% | 6% | 4% | 6% |
| Age 13 | 3 | 61 | 7 | 17 | 10 | +† | 2 |
| Age 17 | 4 | 60 | 10 | 16 | 8 | + | 2 |

**Other includes illegible or incomprehensible responses, no response at all or papers about an altogether different topic.*
*†Rounded percents less than one.*

series of small, elaborated clusters, each of which contains one main response developed by two or three related details. The fourth category describes papers that also tend to focus on more than one topic; however, at least one of the topics is elaborated upon extensively and coherently focused. The fifth category contains papers that focus upon one scene, situation or unified series of events. Some narrative, thematic or other ordering principle maintains the focus.

The categories do not necessarily represent increasing levels of quality. Given the instructions to this exercise and the response time, a list of three or four concrete and evocative statements of feeling could be as acceptable a response as a two-paragraph, carefully focused essay.

Several points about students' first-draft writing emerge from Table 1. First, *the majority of students respond with lists, making no effort to link statement to statement or create a more coherent impression of their response to the music.* Their feelings and ideas seem to come one at a time, and that is how they record them. The raw material for a paragraph or short essay is there, but the impulse to form and shape that material toward a larger, integrated statement (even at so early a stage of composition), is absent.

The second point is that *whereas only 14% of the 9-year-olds felt that integrative impulse, more than a third of the older students did. This implies that the tendency toward continuity comes with either age or writing experience, or both.* For many older students or more experienced writers, one feeling relates to earlier feelings and all may be moving toward a particular expressive goal. Their writing reflects this sense of a potential unity of ideas and impressions by assuming a greater internal consistency and coherence through stronger transitional ties and attempts at a rhythmic harmony among sentences.

*At all three ages, higher than national percentages of females and members of such traditionally high-achieving groups as the post-high-school group wrote Category 4 responses. Group differences in Category 3 and 5 papers were minimal.*

### Orientation of the Responses

Whenever a person begins to write, he or she must choose a voice in which to write and a relationship between that voice and a particular audience. These choices, and others, constitute a writer's "orientation," and that orientation will affect how a writer reveals personal feelings and ideas. A writer who is

wary of his emotions and reluctant to reveal feelings may well adopt an impersonal or formal voice and an analytical approach to the subject, whereas another sort of person might wax poetic and adopt a direct, colorful, emotional style.

In order to know more about how students orient themselves in immediate responses to loosely structured writing situations, readers classified the music papers into five basic groups.

The first category was *associational* responses, in which the writer associates to scenes or situations (real or imagined) that the music evokes. Many of these papers employ the phrase "It reminds me of...."

A second orientation was termed *autobiographical.* In such a response, the writer recreates a past experience that "stands for" a set of feelings the music evokes.

The third type of response — *egocentric* — is characterized by a focus upon the writer's mental state as he or she listens to the music. This is generally indicated by such phrases as "I like it," or "I can't stand it."

*Analytical* responses, the fourth category, are those in which the writers attend to the music — classifying it, identifying the performer, discussing the technical aspects of the piece or the most appropriate place for it to be performed, and so on. These responses, in the main, represent attempts *not* to reveal personal feelings and ideas.

A fifth type of response is termed *fictional-fanciful.* These represent attempts to create narratives or stories that are metaphorical equivalents for the musical experience. They often begin associationally and then move toward more focused narrative.

The categories are not mutually exclusive. There is a fine line between an associational response that involves recollection and an autobiographical response, for instance, and scorers are likely to disagree sometimes about which is which. Nevertheless, on the whole, the categories did discriminate well (see Table 2).

Table 2 displays the percentages of students who adopted each orientation. Several conclusions are immediately apparent.

First, *younger students tend more toward an egocentric orientation.* This is entirely consistent with what we would expect in terms of psychological development. They attempt to explain directly how they feel at the moment. Older students are less likely to do this, and so are students in traditionally high-achieving groups, such as those in affluent suburban schools and those whose parents have more than a high school education.

The second obvious conclusion suggested by Table 2 is that, *while percentages in the other categories remain roughly constant as age changes, the associational tendency increases as the egocentric tendency decreases.*

A third point is that *few students at any age*

---

**TABLE 2. Orientation of Responses, All Three Ages**

| | Categories | | | | | |
|---|---|---|---|---|---|---|
| | 1 Associational | 2 Autobiographical | 3 Egocentric | 4 Analytical | 5 Fictional-Fanciful | 6 Mixed |
| Age 9 | 26% | 4% | 37% | 17% | 2% | 4% |
| Age 13 | 37 | 4 | 26 | 18 | 7 | 7 |
| Age 17 | 46 | 3 | 22 | 17 | 5 | 6 |

*are likely to turn immediately to an autobiographical orientation, in spite of the fact (or, perhaps, because of it) that such a stance is a natural one for the revelation of personal feelings and ideas.*

Finally, *about one student in six, at every age level, prefers to write about the music rather than about the music's impact on him.* The proportion of students writing these analytical responses was greater among certain groups. At age 9, more students from rural and suburban-fringe areas did so, and at age 17, more "post-high-school" and "high-metro" students tended to be analytic. (See appendix.)

There were few fictional-fanciful responses at any age. However, at age 13, more Westerners and students in the highest parental-education category tended to write these.

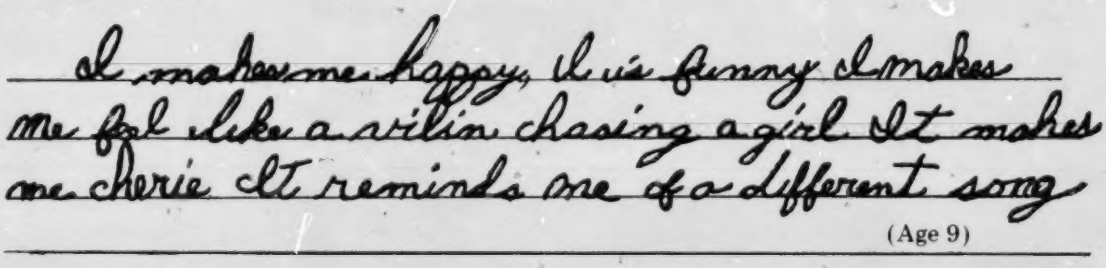
### Conclusions

This short writing task cued students to write about feelings inspired by the music, or about things, people, places or events the music brought to mind. The majority of students at all three ages elected not to write directly about their feelings. Their instinctive preference, growing stronger with age, seems to be either to address emotions indirectly — by conjuring images with a socially sanctified (even hackneyed) emotional content (television, westerns and circuses) — or to evade discussion of feelings altogether. Furthermore, the initial tendency of most students in such a short space of time is to list their feelings and ideas as they occur, and make no overall effort to organize them.

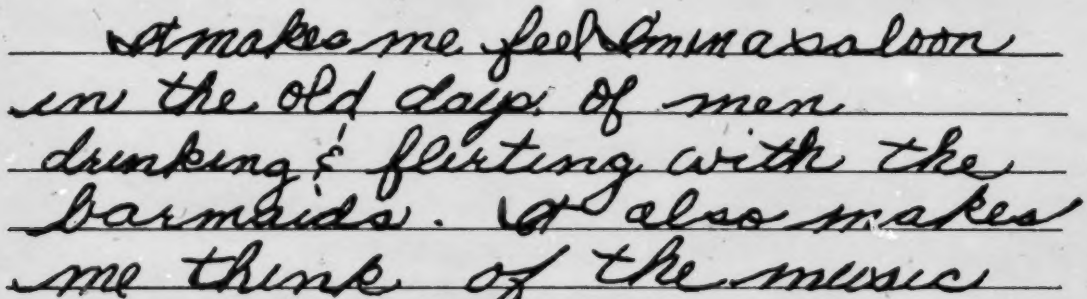
### Sample Papers

The following papers illustrate the various structural tendencies.

**CATEGORY 2: LISTS**




(Age 9)


It makes me feel I'm in a saloon
in the old days of men
drinking & flirting with the
barmaids. It also makes
me think of the music

played to the silent movies, especially comedies. It reminds me of a jolly person like "Hardy" of Laurel & Hardy. (Age 13)

It makes me feel happy and makes me want to dance. I like it very much because it has a nice tune. It also sounds like old fashion music from long ago. It kind of makes me want to sing too. It sounds like a very happy song. I can imagian myself in a big fancy ball room dancing with someboy and me in a beautiful gown and a big chandler hanging above me. The music sounds like it came from a piano from long ago. (Age 9)

CATEGORY 3: CLUSTERS

It reminds me of circus music. a mice of music that would be played during an actors preformance.

It also seems like a bunch of people running around Not knowing what their doing.

It also seems like the music is looking at different people. all kinds of people, living everywhere. Different faces and attitudes.

This seems like the kind of music you here down at the shore in a casino on a merry-go-round. It sounds like it would fill the air with happy music along with the laughter and happy sounds coming from people at the shore.

The music also sounds like it could have come from the 1800's. At west in the saloon's coming from one of those piano's that no one has to play. (Age 17)

It reminds me of our old minister how he and his family always did special numbers for us. It reminds me of our trip to Bobalo in Canada. How they played the music. While you were on the rides. Plus it remind me of the movie Cabara When I hear music like this it usually lifts my spirits, because it also reminds me of my aunt and uncles marriage and how they soon expect to have a baby on May 9, 1974 (Age 13)

This music makes me want to dance because I like the tune of it and it makes me feel like I am playing the paino because I take panio lessons and I just love moving my hands across that panio. If my grandpa heard that music he would start to dance it very well. I think I like that music because it is merry song and it is nice to dance with that kind of music. (Age 9)

**CATEGORY 4: SECTIONS**

It makes me think of a place somewhere out west in a saloon. where the man is playing the piano and dancing girls on stage dancing with a lot of smoke from the men's cigars. With women serving beer.

It also makes me think of the silent movies. When Charlie Chaplin use to do those silent movies back in the early 1900's and everthing is going real fast and when they make everyone laugh because of the funny stunts that they are preforming

It also makes me think of some old person just sitting in a chair listening to the record and reminding him of the good old days

(Age 13)

This music is light and carefree. It has a special effect now because I

have just finished five difficult factual classes. This music makes me want to start humming of whistling. It lightens my spirits and makes me feel like I could fly.

Music can create different feelings depending on when a person hears it. There are times when a person is more receptive of music. School doesn't seem to be one of those times. My tendency, when I hear music in school, is to just relax and enjoy it. I just let my mind go blank. Other times I can listen to it and get all kinds of feelings. These are times when my mind is clear to start with.

Sitting here and daydreaming has brought one vision to my head. I can see a beautiful carosel with a great deal of people smiling from their horses. It's a warm sunny day and a cool breeze is rippling through my hair. Daffodils and other spring flowers

are in bloom and the birds are singing from their thrones in the trees. Children are running around laughing and singing. Girls and boys are dancing to the blissful tune in the air. Life is wonderful for everyone at this little festival. No one has a worry in the world.

Then the music stopped. (Age 17)

I feel like I'm at carnaval or some place happy. And some of mak feel like I'm a balare-a or at the sprung programe and there doing a rooteen. And it sound like your on TV or whaching it and some part it made me feel like I

we in the car and radeo was on
And in the middes I thought a cloun from the circus was on a tipe rose doing tricks lik front flips and back flips and cart wheels and other things like that and then he jump on a motor cicle and did tricks on that and then his rutten was over. It remined me of the people of the circus (Age 9)

CATEGORY 5: SINGLE FOCUS

This music sounds like the music played at an arcade. It makes

me think of summer, at Atlantic city. I can see the beach, hear laughter and feel the cold waves lapping around my ankles. Now we're running through the water. When we tire, we go to the boardwalk to look at the ships and to watch the people go by.

The blinding August sun makes everything shine while the gentle ocean breeze cools its rays. We all head for the amusement section of the boardwalk where the rides are located. The music playing sounds exactly like that played by the merry-go-round.

(Age 17)

Don't fall! Everybody is watching.

The clown on the high-wire has practiced night and day for this performance and this act shows it. When

because I'm playing the bad guy and Darrell is playing the good guy. And when the battle is over the music startes over again. (Age 13)

The following papers illustrate the range of orientations in the responses.

**Associational**

this music reminds me of a number of things First I think of a clown at a circus. It is very light music and is probably meant to make people happy, which is also the job of a clown. Secondly it reminds me of an old, silent movie, probably Charlie Chapman. I can see a person running around rather quickly with no particular place to go. The more I think about it, the more it reminds me of many people I know, even myself at times. They ran arround happy and appear to be carefree, yet they have no direction in life. (Age 17)

It reminds me of someone talking and they just can't talking. It also reminds me of someone running very fast, trying to get away from something or someone. It reminds me of children playing in the woods. They are throwing leaves at each other and they finally stop to rest. Then they start back again and they finally stop to rest. Then they start back again doing the same thing. Then they finally get tired of doing this so they stop and start running away. (Age 13)

**Autobiographical**

This reminds me of a carnival that I went to as a child. There was fun and games for everyone. Here even the old enjoyed themselves. It sounds like the music coming from the hobby horses. The music can be heard all over the carnival grounds. The music sounds like music from a famous pianoist or an opera.

It also reminds me of a musical ending a radio station's broadcasting for the day. Or music ending a movie. Or intermission (Age 17)

This music reminds me about an old fashion move I saw once on tv. That was all about women who to start war with men it also reminds me of my aunt that was nice and kind to me and my sisters. She was the best aunt I had ever had for she is dead now and I wish she hadn't of died for I thought that she was very kind (Age 9)

**Egocentric**

It makes me want to dance and sing. It seems to want someone to dance and have a good time. It seems like your at a fair and everyone is happy just to be here and alive. Its like

he dances on that wire
the audiance is in complete
amazement, and now every
eye is on the clown. As he
jumps around on his very thin
surface he glances down and
looses his balance, but then
he catches it again. Now
all the clown can hear is
oooooo from all directions.
As he thinks back to all
those hours he worked for
this act. There is anger on
his movements. Then when
he steps in the wrong place
His balance is far gone,
the music stops (Age 13)

THE MUSIC MAKES ME THINK I'M IN A BAR
during WESTERN DAY AND WHEN I WALK IN
THE door AND THE MUSIC STOP AND this
GUY NAMED DARRELL AND ME gets to draw
THEN WE START to shoot AND I get it

you're on a soft picnic and your happy and alone. It makes you want to just fly up into the air and dance with the birds and just understand how good it is to be alive and know you could be in the sky someday. (Age 13)

It gives me a fealing of just letting go and realassing. It gives a fealing of resting and go luse. It's some thing that I can in joy. It gets evry thing off my mined. It hilps me enjoy the day. I can forget all that makes me werey. (Age 9)

While listening to this I am annoyed at your choice of music for this exercise. I suppose the "normal" answer would be "it makes me happy,' but it does nothing for me. If you want some original answers, why not play some rock or something with depth to it and deep emotion such as Chopin?

Every day I trudge to school to get an "education" to get symbolic of continuation of life oday in America. into college so I can get a "good paying" job. This music's constant drugged "get happy" attitude and repetition is symbolic of continuation of life today in America. (Age 17)

**Analytical**

It means that someone is playing very good and that he is he has practiced for many hours. He enjoys what he is playing. He must like to play for other people. I would say that lots of people must like him to come and see him. I he tries hard enough he will be able to make a record so that people can enjoy it at home. I think he will play the paino all of his life. That is what I think it is to me. The End (Age 9)

This music makes me feel light-haerted. It's rhythm makes me want to tap my feet in time with it. The tinny sound of the piano reminds me of piano in a saloon in a western moivie. However the arrangement is too advanced to be one played at such a place. The phonic quality of the music is not unlike that found in sideshows at carnivals and amusement parks. The quickness of the tune's tempo and the freedom in its style to the listener a feeling of happiness and joviality and its enjoyment does not require a good deal of concentration as in some other forms of music. All in all, this selection is a very, likeable piece of music. (Age 17)

**Fictional-Fanciful**

It makes me think of a girl at salloon. She is dancing all around the tables. She is singing very quietly with the music. And a famos man walks in the door and joins in. They are dancing very fast and she stopped singing. They both stopped dancing, sat down and had a drink. (Age 9)

In hearing this music, I see a saloon in the Old West — about 1890. I see the long Mahogany bar and the shiny brass cuspidors. In the saloon there are numerous cold games; here stud; draw, over there black jack. Since stud was always my game I sauntered over to the stud table and was offered a seat. To play cost me five dollars. I picked up my cards. Two pair aces over twos. In my long experience playing cards I've seen many cheats, so many that I can smell it when I am being had. Well the gent across from me started my nose quivering with a few sneaky moves under the table. Before I made my move, I made sure my Cold Peacemaker was loose in its finely tooled holster. Then in one move I kicked the table

aside. The music stopped. Taped on the underside of the table were three kinds and two aces. The quilty gent reached for his watch pocket and in his hand he held a derringer. Without thinking, a fuse was lighted in my head. I cut him down with one shot. I left the saloon, and the music commenced once again. (Age 17)

Back in the old day in the west. In a bar. Dacing girls. People spling things. Dacing with some girls. They are happy. Dranking. Fighten for fun. Singing with the piani. People are shoting for fun. People are laughing. People are glad to be there. People playing around. People having a good time. People talking to people that they do not know. Triing to make more friends. Having a good time. Happy. Thats what I think it sound like. (Age 9)

## CHAPTER 2

## IMAGINATIVE EXPRESSION OF FEELINGS THROUGH ROLE ELABORATION

Personal feelings, attitudes and insights need not be revealed directly.

Much creative writing presents emotional content through a fictional or fanciful structure, rather than a confessional or diary form. Because fantasy is a natural activity for youngsters, many teachers have tried to introduce them to writing by encouraging them to express their inventiveness. Students not only discover that writing can be fun, but they learn to make elementary writing decisions about voice, tone, consistency of style and invention — considerations that ultimately underlie even the writing of a business letter.

The exercise discussed in this chapter — administered only to 9-year-olds — assesses progress toward the same goal the music exercise addresses: ability to reveal personal feeling and ideas through free expression. However, this task is more structured. It requires expression of attitudes or feelings through inventive elaboration of a role. The directions are explicit about what is expected:

> *Sometimes people write just for the fun of it. This is a chance for you to have some fun writing.*
>
> *Pretend that you are a pair of tennis shoes. You've done all kinds of things with your owner in all kinds of weather. Now you are being picked up again by your owner. Tell what you, as the tennis shoes, think about what's going to happen to you. Tell how you feel about your owner. Space is provided below and on the next two pages.*

This stimulus reduces a somewhat global task to several specifics. The students are to assume the role of tennis shoes and to reveal feelings about their owner. They are also given a context for action — "Now you are being picked up again" — and are invited to describe what will happen next. Through the imaginative elaboration of role and action, they are to reveal feelings about the relationship they have established with their owner.

The responses were scored in terms of criteria appropriate to role playing in writing. The 9-year-olds were not expected to write as they would when given a descriptive or narrative task. That is, they were not penalized for temporal or spatial inconsistencies, abrupt changes in tense or situation, absence of organization or lack of a distinct beginning, middle and end — faults that would be telling in other kinds of writing, but not in role playing. Instead, scorers (two of whom read each paper) looked for: projection into the role and continuance in the role throughout the response; elaboration of the role through recollecting, reporting, describing, narrating or predicting experiences shared with the owner; and expression of feeling through the role by implicit or explicit statements of attitude or emotion. In addition, readers looked for vivid and consistent amplitude of detail and the development of distinct personality traits.

The readers of the papers evaluated them in terms of four levels of quality. Papers in Category 1 show no evidence of using writing

to express attitudes or feelings through inventive elaboration of a role. They display no clearly identifiable imaginary role.

Category 2 papers show some evidence of the appropriate trait. They do establish an identifiable role and elaborate it slightly through recounting experiences with the owner. However, the writers of these papers do not use the role to express and develop feelings — either about the owner or the experience they describe. The role is not endowed with a distinctive character, and the relationship between tennis shoes and owner is unclear. These writers respond to the task in a very superficial way.

Papers in Category 3 display the desired primary trait: they demonstrate ability to use writing as a means of expressing attitude or feeling through inventive elaboration. They establish the role, infuse the tennis shoes with a particular personality and develop a distinctive relationship between owner and shoes.

Category 4 responses demonstrate consistent and vivid elaboration of role, sustained character development, careful selection of details and an absence of irrelevancies. They are inventive, rich and fully-developed pieces.

Unlike the categories in the music exercise, these *do* represent a range of quality. Threes and fours are distinctively superior to twos, and ones constitute failure to respond to the rhetorical imperatives of the directions.

Table 3 displays the percentage of papers in each category.

The majority of 9-year-olds entered into the spirit of the assignment and *over half demonstrated their ability to use role elaboration to express feelings about a relationship. Furthermore, two-thirds of the 9-year-olds (a vast majority of those who created a role) were able to maintain it consistently throughout the essay.*

**TABLE 3. Percentages of Papers in Each Scoring Category, Elaboration of Role: Age 9**

| Category | | | |
|---|---|---|---|
| 1 Insufficient | 2 Superficial | 3 Adequate | 4 Excellent |
| 15% | 18% | 55% | 1% |

| Other | | | |
|---|---|---|---|
| No Response | Illegible-Incomprehensible | Other Topic | I Don't Know |
| 2 | 5 | 2 | 4* |

**Figures may not total 100% due to rounding error.*

---

Many groups of 9-year-olds performed quite differently from the majority. Because the national percentage for Category 4 papers was so small, further discussion of better papers will be based on Category 3. Though the national percentage of competent papers (Category 3) was 55%, the percentages for various groups of 9-year-olds were:

| | |
|---|---|
| Females | 60% |
| Post-high school | 64 |
| Whites | 60 |
| High metropolitan | 71 |
| Males | 49 |
| No high school for parents | 35 |
| Blacks | 33 |
| Low metropolitan (inner city) | 31 |

As has been the case with other writing assessments, *females did better than males. Only one-third of the low-metropolitan group, blacks and those whose parents never attended high school wrote competent papers. On the other hand, the high-achieving groups, especially high metropolitan, did extremely well. Their percentage of success is approximately twice that of the low-achieving groups.*

### The Range of Role Types

In order to characterize the inventiveness that went into the role playing, we examined the tennis-shoe personality types that emerged from the Category 3 and 4 papers. There were six major types.

1. Emotionally insecure. These tennis shoes betray an overriding sense of anxiety, fear or panic. They live in a disordered or unpredictable world and are afraid of being replaced or destroyed. To the extent that they take care of their owners, they do so to avoid rejection. *Twelve percent of the papers presented such a personality.*

2. Secure, self-confident. These tennis shoes display affirmative, optimistic views of life. They're relatively comfortable and enjoy predictable relationships with their owners. *Thirty-five percent of the tennis-shoe characters were like this.*

3. Athletic, competitive. Tennis shoes with this disposition like sports, like to win, hate to lose and prefer being outside to staying in the house. *Seven percent of the tennis shoes reflected this personality.*

4. Devoted servant. These sneakers are committed totally to their owners, either because they feel a need to repay the owner's kindness or simply because they're devoted. *Nine percent of the roles assumed this personality.*

5. Battered, abused. Painful physical experience is the dominant reality of existence for these shoes. Not only are they mistreated, they do not believe they can do anything about this situation. *Eighteen percent of the tennis shoes were characterized in this manner.*

6. Hedonistic. Tennis shoes displaying an overriding concern with physical sensations — hot and cold, wet and dry, tired and alert, etc. — fall into this category. *Nineteen percent of the 9-year-olds created hedonistic tennis shoes.*

### Conclusions

Nine-year-olds are only in the third and fourth grades. Although they have been speaking for most of their lives, they have only been reading for about three years and, in most schools, they have just begun writing. As one can see from the samples, many of them still lack some of the motor control necessary to hold and operate a pencil.

Under the circumstances, then, the fact that a majority of them are willing and able to fantasize in writing — even under the abnormal conditions imposed by a testing situation — can only be viewed as encouraging. The interest, the capacity to enjoy the act, the imaginative powers and many of the skills are there for a majority of them.

The performance of 9-year-olds in the high-achieving groups can only be considered impressive.

However, possession of these qualities is not widespread among some groups of children. Among those who attend inner-city schools, those who are black and those whose parents have never attended high school, only one child in three successfully responded to this task. A part of the difference in the performance of these groups could be related to attitudes toward tests or attitudes toward writing in general. As mechanical correctness, organization and style were not scoring considerations, much of the difference undoubtedly lies in basic writing ability. Since we know these children fantasize as richly as the others, we must conclude that their attitude toward writing and the lower level of their compositional skills deprive them of opportunities to explore and express their personal feelings and ideas in writing.

It is difficult to draw conclusions about the percentages of children who chose various

personality types for their tennis shoes. It would be wrong to conclude from this information that, for example, 12% of America's 9-year-olds are emotionally insecure. All we know is that in this situation and on this particular day, 12% of the children created roles that enabled them to express — advertently or unwillingly — feelings of emotional insecurity in this kind of relationship. What we might conclude from this information is that the exercise afforded ample opportunity for children to objectify the feelings they experience as they work through the problem of little person/big person relationships on a personal level. This may explain the high (98%) participation rate for this exercise and may suggest that other writing tasks that address fundamental childhood psychological concerns would be most likely to elicit productive expressive writing.

## Sample Papers

### CATEGORY 1: INSUFFICIENT

The owner will put them ond and go out siad he our she will go to the park our run and jump up and down our walk he our she can go to a friend house and play with friend our her our she can tak the tennis shose off our go play football our bestball our can take a rid in a car our can take a long walk to he ou she grandmother hous and he our she can take off tennes shoses if they want to and get in to bed and take a nap if he ou sehe want to he our she can go down town to see all of the toys they want our they can sit down and read a book for a little wiel and get up and go outsiad and play by him our she shif our go to the park and meat new friends and can bring his ou she friends home and their friend can spen the night over at his our she house they tak their tennes shose off and get in to the bathtud and goto bed (Age 9)

### CATEGORY 2: SUPERFICIAL

One day I was out side my owner was runny on the street he ran in a mund pile of drten rain and I was mudy when we got home is mother told him who did you git your tennis shones mudy he said, I ran in a mudpole in the street now I have to wash it over a gen you now how much mony it cost to wash and dry it ever time I tren it on. No how much mony most five doller ever time. (Age 9)

I think I'm going to go play in the mud, I think it is very fun to play in the mud said, Larry the right shoe. Harry the left shoe said, "I thing so to. Our owner is the best man in the world said Larry. I think so to said Harry I overheard our owner. He was playing with his friend. He said that we were going on a trip with him to Cannon lake. That day they left to Cannon lake. Their owner feel in the water. Larry and Harry got wet. (Age 9)

### CATEGORY 3: ADEQUATE

I hope that Jim dose not throw me away like his mother said to. I am warn out, a little but I'm still useful. At least he could give me to the Salvation Army or to the poor. my poor friend was thrown away and he was creamated the wrong way. May be he'll forget and leave me in his locker. I just hope. (Age 9)

My owner took me to a shoe store so he can get new shoes I don't no because I am a good looking shoe. I don't have holes or anything like that. My owner just waked in to the store I was frighten I didn't know what they whire going to put me in. He put me on a stool then a

man came out with a cloth and a bottle. Then he came to me and took off of the top that was on the bottle and took the cloth and stared to rub me it tickled so I staped my foot and when he was finch I was like new agan. I felt so good that I felt like playing tennis and he put me on his feet and played tennis. (Age 9)

My owner takes me everywhere he goes when its cold and when its hot. I like my owner very much. When its raining I feel cold when its is hot I feel like going out and runing around with my owner. I love to go and play in the snow with my owner exsept I get real cold and so does my owner. We like to make snow icecream in the winter. In the sumer we like to go out in the yard and play hidein seek. and tag. I like to be it with my owner because I like to run. I go every my owner goes. my owner plays baseball a lot and I like to bat because we run a lot from home to first base to second to third and I make a home run every time. THE END (Age 9)

Hear comes my owner again, I think that he is going to take me to school with him. I like going to school with my owner. When we go to Jym I allways try to go my fastests for him. Because he's allways doing good things for me, like put me by the air vent when he comes home. Ones he took me with him on a trip to Texas. Boy was I cramped and hot in there but I survived. Another time he took me to the zoo and I got to see all the animals. "Well "Good" buy!! (Age 9)

I think he is going to play football. He is probably going to step in a lot of mud. My owner is very careless. He allways rips shoos and runs in the mud with them I don't want him to do that to me. other shoos are very luck but not me. I am treated very carelessly. After football he is going to play tennis I don't like when he plays tennis, because it is to hot and the concrete is sticky. Pretty soon he'll get a new pair of shoos because I am worn out. (Age 9)

I think that I am going out to play. I like being put on it tickels and some times I go down to the creeck and wade it gets hot and its good to have water come in and cool me off. My owner is a swimmer and gos to swim club. So I go often. I like playing hide and seek in the feid. My owner has chickens but I like the chicks. (Age 9)

He picked it up and we went outside it was raining out. I just fell apart and that was the end of me. Oh I like my oner hes chentil to me he washes me we have fun he never harms me. That story I just told you was not true. I allways think thats gioning to happen because I'm old. I love him. If I were a human I would try to do things for him. He allways is nice to everyone but no one is nice to him. I like him but I'm gioning to fall apart. I have bad dreams about me I'm verry scared. (Age 9)

**CATEGORY 4: EXCELLENT**

Oh boy not again is he going to play tennis again. Well here goes i'll show him a thing or two I will run my fastest. So I ran my super fastes and I made hin fly. He was so mad that he put me in the closet and never used me again. Until on day he singed up for a race and we went to the race he won. So he was so happy he got me silverized and kept me in his living room forever. Everybody asked what they were. So he told my wonderful stories. So I was kept forever and still if you come see BJ. you can see me. The End (Age 9)

My owner picked me up, and me on. Then he walked to the park. He started to play a

game. I don't know what they called, but I think it began with a T. Then he started to yell like this: yeh, yeh. Then he walked over to something. When he turned it on water came out. Then he stuck his head down and drank it, so I guessed it was a drinking Fountain. Then he went back where he was at first, and started hitting a round dud with a round at the top and a straight stick at the bottom, with a pad to put his hand on. The game looked dumb, but if that was what my master wanted I guess I don't care, for I love my master dearly. But all that bouncing, and, pouncing and jumping made me dizzy. He sure did jump and scream, and whack a lot. But it was what he wanted so I didn't care. Then I looked straight and another guy was doing the same thing my master was. I figured it was what he wanted to. But then I started to think: my master must be trying to beat that guy, so then I started to help him win whatever he wanted. Then I heard my master's companion say: oh you dumb (tennis) racket and ball I hate you (I didn't think that was nice). Then a man came towards my master and handed him something and said: Good work. Then my master smiled, jumped over the fence and shook hands with the guy. The End (Age 9)

"Oh no! Now i'm gona get it!" "He's going out in the rain and spla- blub- splashing in - oops - suddies! Oh boy!" "Ooff, ow, stop that!" "Wow, now I'm in trubble!"

Splash! "Blub - Ooff!" "No he's finally going on."

Squish Squash! Spla-h! "Oh boy!" "Squish squash, on and on!"

"Now I'm finally off his dirty feet!"

"Oh boy!!" "A full cycle!!"

"Around and around I go." "Wooh!" "Oh, coming out." "Good by clothes, nice seeing you!" "Whew!" "Oh no!!" Here we go again!!" "Into the dryer." "Around and - ow, a-roun--d-we-go!" "Go?" "Whew we stopped!" Out I go!" "Woopy!"

"Oh no!" "In come the dirty old feet, again!" (Age 9)

## CHAPTER 3

## IMAGINATIVE EXPRESSION OF FEELING THROUGH ELABORATION OF A POINT OF VIEW

The third writing task dealt with in this report is perhaps the most complicated one.

*Look carefully at the picture.*

*These kids are having fun jumping on the overturned boat. Imagine you are one of the children in the picture. Or if you wish, imagine that you are someone standing nearby watching the children. Tell what is going on as he or she would tell it. Write as if you were telling this to a good friend, in a way that expresses strong feelings. Help your friend FEEL the experience too. Space is provided on the next three pages.*

Writers at all three ages were required to become part of the imaginary situation depicted in the picture by choosing one of two roles — a participant or an observer. They were to use this point of view to express an attitude about the situation to an appropriate audience. The picture provides more information than the writers require; they must *select* which details to organize and amplify (thus the directive "look carefully at the picture"). In order to complete this task successfully, writers must respond to the key verb in the instructions: "tell." This verb was chosen purposely in the hope that it would encourage a natural, oral style with a strong first-person voice, and facilitate the role-playing required. The selection of "a good friend" as an audience and specific directions to write "in a way that expresses strong feeling" were included to further encourage expressiveness. The words "help your friend feel" lend further purpose to the task and reinforce the necessity for a clear sense of audience. Students were given about 20 minutes in which to write, so we are again dealing with instinctive, first-draft responses.

Readers placed each paper at one of four levels of quality.

First-level papers display no real entry into the imaginary world of the picture. Even though some only contain random observations and details, others may be lengthy and elaborate descriptions of the picture itself. However, these papers still do not display a perspective and make no attempt to invent a situation, let alone tell it to someone.

Papers placed in Category 2 demonstrate entry into the world of the picture through an identifiable point of view, but they do not communicate feelings to an audience. The control and consistency necessary to create a structural presentation are lacking. Details may not harmonize, ideas may be undeveloped, attitudes may be stated but not illustrated and point of view may be inconsistent.

Category 3 papers reflect good entry into the world of the picture and general competence in the creation of a point of view. They contain strong lead sentences, clear transitions, some imagination and some controlled use of detail. However, these papers are not as good as Category 4 papers because of unevenness of development, sketchiness, excessive detail or other flaws.

Fourth-level papers demonstrate an emotive and consistent entry into the world of the paper. The writers' roles are evident, their attitudes are expressed concretely, they have developed a mood and do, indeed, enable the reader to "feel" the experience.

Table 4 displays the percentages of students of each age level whose papers fell into each category.

**TABLE 4. Percentages of Papers in Each Rating Category, All Three Ages**

| | Category | | | | |
|---|---|---|---|---|---|
| | 1 Inadequate | 2 Sketchy or Disorganized | 3 Competent | 4 Excellent | Other* |
| Age 9 | 22% | 58% | 10% | +%† | 10% |
| Age 13 | 10 | 57 | 29 | 2 | + |
| Age 17 | 10 | 35 | 44 | 10 | + |

**Other = students who did not respond to the exercise, wrote illegible-incomprehensibly or wrote on another topic. Age 9: no response – 1%, illegible-incomprehensible – 5%, wrote on other topic – 1%, I don't know – 3%.*
*†Rounded percents less than one.*

*It is clear that the capacity to enter into the picture with a controlled and consistent point of view grows steadily with age.* Even though it is encouraging to note that 10% of the 9-year-olds wrote competent papers, of the other 90% *one-third either could not project themselves into the world of the picture or did not respond to the task. The majority of the 9-year-olds wrote Category 2 papers;* even though these 9-year-olds were able to project themselves into the world of the picture, they could not structure their response. A second-level response is only barely adequate and would probably be considered insufficient by most teachers of writing.

*By age 13, all but 10% of the respondents could express themselves within the boundaries of this imaginary situation.* Although the percentage of respondents in Category 2 remained the same as age 9, *one-third of the older students were able to write competent essays.* So between age 9 and age 13 there was a definite shift in the distribution: one-third of the 9-year-olds could not respond to the task, but by age 13 the same percentage wrote competently. *At age 17, again, all but 10% were able to enter the imaginary world of the picture.* It is interesting to note that this percentage did not decline. Apparently, some students never do acquire this particular writing skill. *However, it should be emphasized that over 50% of the 17-year-olds wrote well. Not only is this a 20% increase from age 13, but 10% of the papers were excellent.*

Some groups of people performed better than others. *More females than males wrote good papers, for instance. At age 9, 14% of the female papers were competent, compared to 6% for the males; at age 13, 37% of the female papers were competent compared to 21% of the male papers; and at age 17, 54% of the female papers were competent, compared to 35% of the male papers.*

Although females show a definite superiority elsewhere in this report, and in our earlier writing mechanics report,[1] that superiority has seldom been as great as 20 percentage points. Perhaps sex-role stereotypes inhibit males from the kind of imaginative "playing" this exercise requires.

The high-metro and post-high-school groups, like the females, start out at age 9 performing better than the nation and also widen their lead with age.

*The reverse is true, however, for blacks and people in the low-metro group. Percentages of good papers are lower than the national percentage for these groups at age 9, and the deficit grows with age. For example, the black percentage is 5 points below national at age 9, 8 points below at 13 and 12 points below at age 17.* This is not an encouraging situation at all. Remedial programs for these individuals must produce growth exceeding the normal developmental pace if they ever hope to register real gains.

Another interesting bit of information about the low-achieving groups is reflected in the following table of percentages of illegible or incomprehensible papers (Table 5).

These figures indicate that at this age *there are considerable portions of children in the*

[1] *Writing Mechanics, 1969—1974: A Capsule Description of Changes in Writing Mechanics* (Washington, D.C.: U.S. Government Printing Office, 1975).

**TABLE 5. Percentages of Illegible or Incomprehensible Papers, Age 9**

| Blacks | Whites | Low Metro | High Metro | No High School | Post-High School |
|---|---|---|---|---|---|
| 17% | 3% | 9% | 1% | 11% | 5% |

*disadvantaged groups who* — perhaps because of undeveloped motor skills, perhaps because of perceptual problems or learning disabilities — *do not even manage to write something scorable.* Between the ages of 9 and 13, however, these children either grow out of earlier developmental problems or benefit from special education programs, for at age 13 the percentages of illegible or incomprehensible papers are negligible for all groups.

Since the amount of information that can be obtained from a single writing task is not limited, readers of the papers also attempted to gather information that would complement or add to the results of the primary evaluation. Certain decisions the writers made while carrying out this basic rhetorical strategy might have had a bearing on its success. For instance, given a choice of points of view, which will students select — the one that makes them participants or the one that affords them the distance of an observer? Table 6 displays the percentages of writers who selected each point of view.

**TABLE 6. Point of View, All Three Ages**

| | Participating Child | Observer | Inclusive | Other * |
|---|---|---|---|---|
| Age 9 | 22% | 65% | 4% | 9% |
| Age 13 | 29 | 67 | 4 | +† |
| Age 17 | 35 | 62 | 3 | + |

**Other includes illegible or incomprehensible responses, no response at all or papers about an altogether different topic.*
*†Rounded percents less than one.*

*The majority at each age chose to be observers of the scene.* However, the tendency to adopt a child's point of view did increase slightly with age. This point of view was favored by females and members of the high-achieving groups in somewhat greater numbers than in the nation as a whole. However, choosing the point of view of the child did not seem to affect quality of expression, since at both age 13 and 17 half of the Category 3 and 4 papers were written from the point of view of the child and half from the point of view of the observer.

Entry into this picture and creation of a situation force writers to adopt a particular tense and maintain it consistently. Readers examined the papers to determine which choices predominate, and the results are displayed in Table 7.

Apparently, younger children tend more toward the present and hypothetical tenses than do the teenagers. *Preference for the past tense increases with age. Ability to use this tense may influence writing quality, since by age 17, two-thirds of the papers written in the past tense were rated 3 or 4. Higher achieving groups also wrote a greater proportion of papers in the past tense.*

Most 9-year-olds and over 95% of the 13- and 17-year-olds who wrote competent papers selected and sustained a point of view. Although consistency of time was not maintained as well as consistency of person, *about three-fourths of the students in each age level were able to control tense.* Fur-

**TABLE 7. Tense Choices, All Three Ages**

| | Present | Past | Hypothetical ("If I were...") | Uncontrolled | Other * |
|---|---|---|---|---|---|
| Age 9 | 38% | 29% | 8% | 16% | 10% |
| Age 13 | 26 | 46 | 2 | 24 | 4 |
| Age 17 | 25 | 53 | +† | 20 | + |

**Other includes illegible or incomprehensible responses, no response at all or papers about an altogether different topic.*
*†Rounded percents less than one.*

ther investigation did not reveal that choice of role had any particular influence on ability to handle tense. It is interesting to note that only a small percent of 9-, 13- and 17-year-olds combined the point of view of participating child with the present tense, even though as many "observer" papers were written in the present tense as in the past tense.

Because the directions for this exercise encourage a narration to a good friend, we also examined the papers for the presence of dialogue. The major discovery, as Table 8 reveals, *was that few respondents used dialogue.* Little else was learned from this information except that the tendency to use dialogue may diminish with age, and group results indicate that 9-year-old girls tended to use it more often than boys. It was felt that use of dialogue might lead to a more consistent structure or enhance the emotive quality of the essay. The results do indicate that most of the 13- and 17-year-old papers that used dialogue received ratings of 3 and 4.

**TABLE 8. Percentages of Writers Employing Dialogue, All Three Ages**

| | One Person Quoted | Two or More People Quoted | No Dialogue | Other * |
|---|---|---|---|---|
| Age 9 | 6% | 6% | 78% | 9% |
| Age 13 | 8 | 7 | 84 | 1 |
| Age 17 | 6 | 3 | 90 | 1 |

**Other includes illegible or incomprehensible responses, no response at all or papers about an altogether different topic.*

There were also two attempts to describe the specific content of the papers in terms of the presence of inventiveness beyond that required by the task. Readers indicated, first, whether papers evidenced attempts to reproduce fantasy games that the children on the boat may be playing, e.g., pirates, shipwreck, whale-riding and so on. Secondly, readers isolated those stories in which the writer developed insights into his life or life in general. Tables 9 and 10 display the percentages of papers that have these traits.

**TABLE 9 Percentages of Papers Displaying Fantasy, All Three Ages**

| | Fantasy | No Fantasy | Other * |
|---|---|---|---|
| Age 9 | 5% | 79% | 9% |
| Age 13 | 16 | 83 | 1 |
| Age 17 | 23 | 76 | 1 |

**TABLE 10. Percentages of Papers Displaying Insights, All Three Ages**

| | Insights | No Insights | Other * |
|---|---|---|---|
| Age 9 | 0% | 90% | 10% |
| Age 13 | 1 | 98 | +† |
| Age 17 | 5 | 94 | + |

**Other includes illegible or incomprehensible responses, no response at all or papers about an altogether different topic.*
*†Rounded percents less than one.*

It may seem surprising that the number of fantasy papers grows with age, since most of us assume that 9-year-olds would be closer to fantasy. The confusion disappears if we remember that fantasizing and *writing about fantasy* are two different activities. The ability to enter into the minds of the children on the boat and develop their fantasies for a specific audience is a sophisticated one that is rare among 9-year-olds. At age 9, even those papers that included fantasy did not tend to be any more successful. However, by age 17 three-fourths of the papers that included fantasy were written competently or better. Also, females and members of the high-

achieving groups were more likely to develop fantasy papers; males, blacks and members of the low-achieving groups were less likely to. Thus, as long as the respondent had more than minimal writing skills, the use of fantasy did increase the chances for writing a better paper.

The percentages of "insightful" papers were very small. Given the nature of the task and the amount of time allotted to it, this is not at all surprising.

## Conclusions

This was clearly a difficult exercise for students of all ages. Nine-tenths of the 9-year-olds, two-thirds of the 13-year-olds and about half of the 17-year-olds failed to enter into the task with a controlled and consistent point of view. This is food for thought, particularly for people who believe that creative writing is somehow "easier" than other kinds of writing. There are expressive conventions just as there are conventions for the writing of business letters, and failure to understand them guarantees a failure to bring to light and communicate personal feelings.

A much higher proportion of females than males seem to have mastered these conventions. Blacks, students attending low-metro schools and students whose parents have had little education performed, as groups, below the nation. Most importantly, the difference between black and national performance widens at each successive age level. Perhaps this is due to a cultural preference for oral communication, or perhaps blacks receive less instruction in writing than whites; whatever the explanation, the pattern of writing still raises questions that deserve more study.

## Sample Papers

### CATEGORY 1: INADEQUATE

The children are on top of the boat walking around. They are trying to balance themselfs so they won't fall. One of them is balancing sitting down on the boat. (Age 9)

The children are sliding on the boat they are siting and sliding, and they are standing and sliding on it. The children are having fun sliding on it. One of them are standing. One of them are sliding backword. one of them are running on it. they see other boats around them. One of them are stolping on it. The children are little and they think that it is fun. They are by the lake. The boat is on the dock were you tie the boat on to. they have warm clothing on them. (Age 13)

I saw a little boy waveing his arm up and down and a other boy stading on the boat. I sow a little girl stading up to I dont know what she was doing. they are near the water and a boy looking like he is going to junping in the little girl had a cup like the parqrs and a sawter in they are 4 boy and one girl the little boy looking like a forg like he is going ot jump than is a trees by the wather thain so are some boat in the wather a little boy look like he is woking on a line. (Age 13)

the kid are haveing fun playing on the boat. trying to see who can walk on the boat without falling. The child siteing down is rocking the boat to make it even harder. (Age 17)

### CATEGORY 2: SKETCHY OR DISORGANIZED

We are have fun on the boat. What if I mother catch us playing on the boat. But we might fall in the lake and my mother will kill her self. I am going before I fali in the lake. You

chicken and the kept on meling. So one boy fell in the lake and got dranded. All the others kid ran home crying and they mothers ask them whats wrong my friend fell in the lake. you all did't have any busines down I am going to whoup you when your daddy gets here. I am going to tell hill and for him to whoup you again. Mother please dont let daddy whoup me. I want do it any more Then I will ponish you. All the other kid did't get no whoupen. They got to go back and play. (Age 9)

I would go over to them and ask them if I can join them and I would ask them what they are playing I would play that game with them we would have fun playing with each other. I would say be carful you might fall and hurt y ourself They would say we are playing a game and we are having alot of fun playing the game with each other. (Age 9)

Well if I were one of the children I would probably be having fun. The children are jumping up and down on the boat. They are also sliding down along the side of the boat. The children are also sitting on the boat. We pretended like we were sailing in a boat. One of the kids was sitting on the front of the boat. The other little boy was standing up like a sail. (Age 13)

The kids are jumping on a boat in different ways. One of the kids is sitting on the bow of the boat with his hands in mid air and his feet hanging in the sides of the boat. Another child is getting ready to jump, his knee bent here up, another kid, a girl with a hat on. Another kid just finished his jump came down a little awkward is about ready to fall off. Another one of the children looks as if he also had just gotten finished with his or her jump because she looks as if she is about ready to fall head onto the dock or into the water. The last of the lube of kids is just balancing on the bottom of the boat. She is nearest the water so she is playing it safe. The kids are all enjoying themselfs. It looks as if they haven't been or done anything at a lake like this before. They are all young kids and they are having the time of their lives. (Age 17)

**CATEGORY 3: COMPETENT**

They are having fun jumping on the boat they might be playing boats and got caught in a storm and they found an un explored island and they were far far from any other land and they tried to make a boat to get off the island and the boat fliped over and thats why there are standing on the boat like that tring to get back and one of them said, "lets swim back were are not very far so they swam back to the island and tried to make a fire out of twigs so they could dry out and that was a real problem but they had more problems than that there were indians on the island and were ready to attack and if they people were attacked that would be the biggest problem to the people that just came back and they were real tired and couldn't move very fast and thats why they are jumping up and down. (Age 9)

One day we was at the short. I and Jim, Chip, Brad, and Bill We was play on an over turned boat and we was pretending that we was pirates on an stormy sea and was ship wreack and the life boat tipped over and we was waving for help. When we got back on shore we told everyone what happened there then we pretend we was on an little island on the coast of Mexico and had to spend the night there just like I figured. I told them we shouldn't have gone that far and I said I knew it — I knew it!! And so when got back finnally we was not glad we wanted to pretend to visit another island like that so we pretended that we were stranded on another island and we were pretending that the over turned boat was the island again this was a far off island named Parkerson we like that island very much even better than the other one we pretended it was better we had lots more fun. (Age 9)

As I was standing on the front porch of my aunts home I saw five children jumping upon an overturned boat. They must have been having fun for they were laughing.

I sat and watched them for about five munutes and when all of the sudden one of the kids fell off of the boat, and into the water.

At first I started to help the child, but the kid had already climbed out of the water. After I saw she safe I returned to the house and forgot about it for the time being.

The first time I remember this was just now and that is how you are reading this at this very moment. I sure hope that kid that fell into the water is alright. (Age 13)

Yesterday some of the gang went down to the dock. We saw this little boat that was turned over, so we said let's jump on it. We would walk from one end of the boat to the other. We had a ball. It's too bad you couldn't have been there with us. After we jumped on it a couple of time we started making a game out of it. Two people would stand on each end of the boat. They would start running to get to the other end, but it wasn't easy. Little Boy tried to bend down to catch a spider. He almost had it, but his brother told him to put it down. I was so scared that he was going to put it on me. The others weren't scared of it. I stood at the end of the boat from then on. I wasn't going to stand in the middle because I didn't want to see it. There was a boat in the water while we were playing. We hadn't even noticed it. The sails weren't up yet, but it still was pretty. Big Boy told me that it was a pirates' boat. I didn't believe him because there was no flag flying with a skull and crossbones. We left after he said that. I don't know why they left in such a hurry. Later on they told me that they had seen a man with a patch over his eye. I didn't believe them though. Will probably go back there to the dock again. Maybe this time you'll be able to go with us. (Age 13)

Yesterday Pauls Dad bought a NEW boat. He took it down to his cabin on Lake Chelan and took us boating, we asked if we could take it out on the water alone. Paul's Dad said no, then he pulled it ashore and turned it upside down, so we wouldn't (or couldn't) put it back in easily. After Pauls Dad left one of us got onto the top of the boat, it was very slippery and hard to stay on but after a while (and a few bruises) we all finally mastered it, except for "ole weird Harold" he just sat on the end of the boat a flapped his arms like some sort of bird. We played all sorts of neat-o peachy-keen games like "King of the boat top" "I can stay up longer than you can" And "Ha Ha You can't knock me off 'cause I" can stay on longer" but all in all it was real B-O-R-I-N-G. (Age 17)

The children are really having a fun time They are throwing, it looks like little stones into the water. All of us were laughing and have a great time. A friend and another friend got on each side of the boat and started to jump up and down. All the other ones got really excited and started yelling. The blond hair kid almost fell in when the boat started to rock. All of us laughed. We all had so much fun we were trying to keep our balance but it was really hard. The boat was rocking so hard that all of us practically fall in. I think most of them were relations. They never had so much fun and were fascinated by the sights and boats we were the only ones there at the time which made it good be cause we could laugh and joke more we really had a fun day. I wish we could do that again Ths time, I want you to come along. We haven't had this much fun in a long time. (Age 17)

**CATEGORY 4: EXCELLENT**

Jumping and running on the boat is very enjoyable. Up we jump and down we float. I feel as if I could sail the boat around the world and back. The salty sea air blous through my nostrils. My body feels engulfed in this exotic salt concoction The wind beats against my cheeks

The white, glistening, enamel underside of the boat feels like wilk to the touch. The trees are alive, pulsating watching our childish games.

I feel like I could play forever. No concept of time, no responsibilities, no stresses encourage my exuberance.

My body has separated from my spirit. I am no longer encaged in a prison of bones and skin. These are no barriers now. I can do whatever I want, whenever I want to do it. (Age 17)

It was clear that Jimmy wanted to be captain, but I wasn't about to let him. It's my boat; why should I let him be captain 'For the first time in a long while I sat back in the hot, dry sand and took a look at the dock, the lagoon, and the cottage I call home in the sunner It's a whole different world here. I thought. In the wintertime people were always rushing to go somewhere > supper had to be on time; Mom and Dad fought all the time, but here it seemed the mixture of salt water, the sand had some kind of magical potion that made people more relaxed more agreeable I glanced up at the hot sun, then down on the way it made the water glisten and played with the waves, so that they seemed to give off light, also, I looked back at Himmy sitting impatiently at the helm of the overturned rowboat although the paint was chipping off, the wood was rotted, noone could imagine the memories the "Nana II" held for me. So many great fishing expeditions, picnics on sand bars; it seemed all the happiness I had as a child centered around this beautiful cottage this broken rowboat. I turned, facing the lagoon, and looked at what had once been my whole life (Age 17)

## CHAPTER 4

## FINAL OBSERVATIONS

A study of three short writing tasks cannot provide support for definitive statements about the expressive writing capabilities of American students, but it is sufficient to warrant some general observations and questions.

The objective for these exercises is that respondents "reveal personal feelings and ideas." Even though about half the respondents can communicate emotions or at least a sense of mood, rarely do they go beyond an indirect communication of "personal" feelings. There is nothing wrong with indirect revelations, especially given the assessment situation. In the first place, knowing about your own emotions and ideas is a sophisticated accomplishment. Secondly, many people are reticent even to verbalize such feelings to close friends, let alone to write about them to strangers. Finally, students are more accustomed to being asked what they know, not what they feel. They may not consider creative writing to be a vehicle for such expression. However, the inability to structure and organize their writing prohibited half the respondents from communicating even an indirect expression.

There do appear to be some students who write well regardless of the assignment. Females and students in the high-metro and highest parental-education categories are more likely to possess the integrative tendency at an early age and write consistently better in each age bracket. It seems more of them understand the writer-audience situations proposed in these tasks and have a sufficient command of writing strategies and conventions to write effective pieces. At all ages, students in the low-metro schools, blacks and students whose parents have had little education do not, as a group, write as well as others their age; furthermore, they fall farther behind as they grow older.

Some interesting observations can also be made among age groups concerning the development of writing skills and the effect of a structured assignment on those skills. The music exercise was the least structured; it merely asked the respondents to react to a piece of music. In contrast, the boat exercise gave specific instructions concerning what the respondents were writing about and to whom they were writing. At age 9, the amount of structure in the exercise seems to have little influence on the quality of the essays; about 10% of both the music and the boat essays were organized. At age 13, one-third of the essays were organized and integrated. Once again, the amount of structure in the exercise makes little difference in the quality. It is apparent, however, that between the ages of 9 and 13, a large proportion of the students develop the capacity to organize and integrate details in order to communicate their feelings coherently. At age 17, the amount of structure in the exercise did influence the integrative quality of the writing. On the music exercise, 17-year-olds did no better than 13-year-olds; about one-third at each age wrote competently. On the boat exercise, however, over half the 17-year-olds wrote coherent essays. Between the ages of 13 and 17, it seems that the development of transitional and integrative writing skills can continue, but more structured tasks are necessary to encourage that development. Seventeen-year-olds still have trouble connecting their own thoughts to form an organized and forceful statement. The ability to write within

a given structure increases with age; however, it appears that without the challenge of structure there is little progress beyond age 13.

An additional observation can be made about 9-year-olds and their willingness to write. When faced with a lackluster writing task, most 9-year-olds will respond, but they will not write well. However, when given an appealing task, such as the tennis-shoes exercise, over half of them demonstrated an ability to express themselves in writing.

We can assume that some of the group disparities in writing performance are due to differences in motor skills and perceptual development among students, and differences in the degrees to which they have mastered the fundamentals of written English. The discrepancy is also undoubtedly related to the amount of exposure various students have had to writing courses in school. But this study also suggests that differences in expressive writing ability may relate to students' attitudes toward writing in general and their understanding of its personal and social functions. It is possible that many of them have not been told that writing is an invaluable tool for communication as well as for self-discovery. Perhaps, too, students who take creative writing courses do not realize that there are special conventions to be mastered, just as there are in other kinds of writing, and think, instead, that "creative" means "anything goes." If any of these factors are at work, it is not surprising that almost half the 17-year-olds cannot write a competent expressive piece.

A final observation has to do with the writing tasks themselves. Participation in them was almost universal and was very enthusiastic. Even children for whom cursive writing was obviously difficult threw themselves into the tennis-shoes exercise with great energy. If a writing task is developed carefully, it can appeal to young writers and reveal much to the teacher or researcher about students' understandings of the fundamentals of written communication.

## APPENDIX

## REVISED WRITING OBJECTIVES

### An Outline

I. *Demonstrates ability in writing to reveal personal feelings and ideas.*
   A. Through free expression
   B. Through the use of conventional modes of discourse

II. *Demonstrates ability to write in response to a wide range of societal demands and obligations. Ability is defined to include correctness in usage, punctuation, spelling, and form or convention as appropriate to particular writing tasks, e.g., manuscripts, letters.*
   A. Social
      1. Personal
      2. Organizational
      3. Community
   B. Business/Vocational
   C. Scholastic

III. *Indicates the importance attached to writing skills.*
   A. Recognizes the necessity of writing for a variety of needs (as in I and II)
   B. Writes to fulfill those needs
   C. Gets satisfaction, even enjoyment, from having written something well

### A General Description

The set of objectives for cycle 2 represents a restructuring of the cycle 1 objectives. The restructuring will make it possible to do two things not attempted in the first cycle: (1) obtain a view of writing other than, and in addition to, that which is purely functional; (2) demonstrate that many people have an abundance of talent for writing – for verbalizing – even though what is produced may not fit traditional concepts of "writing."

There are two performance objectives (I and II) for the second cycle. While two categories may seem few, they are broad and at the same time inclusive. In a sense *any* number proposed would present an artificial picture, for the consensus among many teachers of writing is that "writing is writing." Breaking down the various writing skills into types and kinds is more often a convenience for those who

write about writing than it is a true description or definition of the writing process. In fact, there is a growing belief that "communication is communication," and that writing should be viewed as only one aspect of the four communications skills – writing, reading, speaking, and listening. With this in mind then, there are two major objectives – categories based, in general, on the basic motivation for writing. To oversimplify somewhat: writing described by objective I comes about because the writer has something he wants to say. Writing described by objective II comes about because the writer has been asked to write or because he finds himself in a situation that requires him to write.

Objective III, not a performance area, continues the work of objective IV in the first cycle of the assessment. Since the goal of this objective is the assessment of attitudes, and since multiple-choice and very-short-answer exercises have often been used to assess attitudes, such exercise types will be used in cycle 2.

I. *Demonstrates ability in writing to reveal personal feelings and ideas.*

Two subobjectives may be identified:

A. Through free expression

B. Through the use of conventional modes of discourse

Exercises developed for this objective will assess ability in self-expression. It is assumed that a good many people produce writing that is either not seen by others or that is not viewed as "writing" because it does not take the form of extended, easily labeled, written communication. Subobjective A, free expression, will especially investigate this latter possibility. In general, respondents will be presented with exercises designed to evoke some kind of written response. The *form* of the response will not, however, be of crucial importance. Some respondents may produce simple one- or two-word utterances; others will produce paragraphs, perhaps extended essays or stories, or poetry. In the hope of producing a variety of responses, a variety of exercises will be developed. The essential feature of this subobjective, free expression, is that it will permit respondents to express themselves freely.

Subobjective B, conventional discourse, is in some respects an extension of IA, free expression, but it is expected that responses to exercises in conventional discourse will assume predictable forms. That is, while an exercise in free expression could call forth any kind of verbal expression, an exercise in conventional discourse would call for one kind rather than another. For example, a metaphor may be an adequate response to an exercise in free expression; but an exercise in conventional discourse is likely to require a letter or a structured prose paragraph. Asked to write anything he likes about happiness, a respondent might write "Happiness is money"; asked to explain what happiness means, he might write several paragraphs of exposition. It is expected that there will be some overlap between the two subobjectives.

II. *Demonstrates ability to write in response to a wide range of societal demands and obligations. Ability is defined to include correctness in usage, punctuation, spelling, and form*

*or convention as appropriate to particular writing tasks, e.g., manuscripts, letters.*
Three subobjectives may be identified:

A. Social
   1. Personal
   2. Organizational
   3. Community
B. Business/Vocational
C. Scholastic

Writing for objective II communicates information and may conform to a variety of conventions as determined by particular conditions. For this reason, requirements for adequacy will vary almost from exercise to exercise. For example, writing under A1, social/personal, is usually done under relatively informal circumstances; the main criterion for judging adequacy will be the accuracy of the information transmitted and, where appropriate, the tone or the style of communication. Writing for A2 and A3, organizational and community, will usually be done in more formal circumstances and will require a greater degree of correctness because it will be viewed as representative of someone or some organization in addition to the writer himself. For instance, to write a piece that represents only you is one thing; to write a piece that represents your social organization or business, or that is intended to be viewed by a general audience, is another. A flyer brought home from school informing the parents of a PTA meeting would be representative of A2 or A3, while a simple friendly letter or a written invitation to a party would be representative of A1. All business correspondence would be representative of IIB.

Under subojective IIC, scholastic, will come writing that is usually done in connection with some kind of school work; that is, writing done in a prescribed manner for specific purposes, such as the book report or examination essay response. Such writing is judged by conventional textbook standards, and might therefore be assessed in some degree at least in terms of spelling, punctuation, rhetorical organization, etc.

III. *Indicates the importance attached to writing skills.*
Three subgoals may be identified:

A. Recognizes the necessity of writing for a variety of needs (as in I and II)
B. Writes to fulfill these needs
C. Gets satisfaction, even enjoyment, from having written something well

The important distinction between these writing subobjectives and the preceding objectives is that they focus upon *attitudes* about writing and upon typical writing *behavior* rather than upon the effectiveness or quality of the performance.

The first subobjective, to recognize the value of writing, is concerned with the respondent's awareness of the importance of writing in his own daily life and for society in general. For example, does he recognize that he can record and transmit his feelings and ideas? Does he realize that he must do some writing in order to perform

many normal functions. The major difference between this goal and the others under III is that it asks the repsondent to recognize the value of writing even though he may be unwilling, or unable, to produce it. Although this goal is valid for all age groups, there is more stress at the lower ages upon the appreciation of general principles (e.g., recognizing the importance of writing as communication) than upon differentiating various facets of those principles.

The second and third subgoals stress the belief that at all ages the individual should be willing to write in response to impulse or requirement. He should get satisfaction and, it might be hoped, enjoyment, from writing something well. Though the nature and level of difficulty of *what* is written will vary according to age, it is important that all individuals should be able to write on appropriate occasions and should find satisfaction in achieving a level of performance that they and possibly others recognize as meaningful.

## A Detailed Description

I. *Demonstrates ability in writing to reveal personal feelings and ideas.*

A. *Through free expression*

Free expression here means any form of written discourse in which the writer chooses to express his personal feelings or ideas. One writer may feel freest, most natural, expressing himself in a simple lyric; another may choose the expository paragraph. The stimulus for evoking this kind of writing may arise out of a real or an imagined situation so long as it can be made personally relevant. It may be recorded in a diary or take the form of a note to oneself or a friend.

*Age 9*

The nine-year-old writer is naturally imaginative. His vocabulary, though limited, is concrete; he shows a distinct ability to express his feelings in vivid images. His control over the conventions of spelling and syntax is minimal, and his handwriting relatively unformed. This is truer of boys than of girls. The example below is a child's response to the statement presented orally:

"Tell about a time when you were scared because you saw something that seemed very strange to you."

*For Example.* "During the storn it looked like a big giunt was choking our mapel tree, it was scarey."

*Age 13*

The thirteen-year-old's writing generally exhibits some of the qualities or mature conventional writing. His writing vocabulary is more limited than his reading vocabulary, but shows an increased use of abstract words or a frequency of slang expressions. Simple sentence forms are the more common syntactical patterns; sentence fragments are a frequent feature of any sustained discourse. In free-form expression, the thirteen-year-old writer will likely reveal an awareness of emotion and self in relation to his environment. The following is an example of a private communication from one eighth grader to another.

*For Example:* "Today was dullsville. That's English class alright. Grammer, grammer, grammer – coming out my ears!! I like the reading OK, but I hate writting compositions on "My Favorite Possession."

*Age 17*

Writing of a personal nature from the seventeen-year-old is likely to exhibit interest in large concerns; he worries about life, God, love, and about relationships with friends, parents, and teachers. His vocabulary and syntactic style are generally relaxed, more idiosyncratic than conventional. The following is a sample response from a class asked to write briefly on any feeling or idea that occurred to them.

*For Example:* "Up untill a week ago, my mother had seemed as only a disciplitarian, and well, my mother. My boy friend and I had a fight. I said nothing to mother but somehow she guessed. She took me aside and talked and reasoned things out with me, telling me everything would be all right (By the way, it was). I thought I was the only one who had such troubles but my mother did to, as she soon told me. She told me about the boy friend that she had when she was my age. My mother helped me. My mother is wonderful and very understanding. Never again will I take her for granted. This experience made me like and understand her much more."

*Adult*

Adult writing of a personal nature is as various in form and style as the adults who write. In fact, spontaneous personal writing is rather rare. Americans are not a nation of diary-keepers and journal scribblers. The possible range extends from almost undecipherable notes and reminders to the most polished prose pieces, depending on the age, education, and purpose of the writer. Both of the following are samples of adult personal writing.

*For Example:*

1. Tom –
   Don't forget to pick up junk from Mr. Whitehead's and take to Com. Center for the flea-market next Mon. And be home in time for supper at 6:30! We're going out tonite.
2. "What one can object to in Phillip Roth's novel is not the style, but the tone – if these qualities are indeed separable as I doubt that they are. His tone is that of the injured innocent. Underneath the wit and truth of his observation about life and people, there lies this quality of the self-righteous judge. One feels, at times, that one is listening to a smug egotist after all."

B. *Through the use of conventional modes of discourse*

Writing that can be classified under this subobjective would normally be unsolicited; it differs from writing classified under subobjective A in that an audience other than

the writer is intended. This is likely to be writing of a public rather than a private nature. It may take the form of letters to the editor or to public officials. It may be letters of complaint or simple narration or descriptive prose. In general, such writing will (within the limits of the writer's ability) adhere to standard English forms and conventions. We may hazard the somewhat risky generalization that the more correct the writing, the more likely it is that the communication will succeed in its purpose.

*Age 9*

The nine-year-old writer might be expected to demonstrate some effect at organizing his ideas or information in written communication. His writing will show minimal familiarity with conventional forms and usage – but an unmistakable desire to communicate. The following is a letter from a boy to his grandmother.

*For Example:*

Dear Gammy,

What I really want for my birthday next week is one of them stamp albums you know. I have some speshul issue stamps about the first airmail trips and I got a catalog and now I need this album.

I hop I'm not rude to ask you straight out like this. Because I want you to come to.

Your Grandson,
Thomas F. Hickson

*Age 13*

Personal writing in conventional modes of discourse from the thirteen-year-old is likely to show that some effort has been made to make the message conform to principles learned in school. Here, too, however, the quality or success of the communication does not depend entirely on formal correctness. The following response is from a child in a class of thirteen-year-olds who were asked to create a word picture of their house.

*For Example:* I'll tell you about my house. We have a apartment really and its to small. My two little sisters and me and my brother sleep in two beds. Its up on the forth floor but out the back proch is a old bed and me and brother like to look down at the puddels of rain on the garage roof out there. They shine sometimes and then look black. You wouldn't want to drink it.

*Age 17*

Writing from the seventeen-year-old that can be classified under this subobjective will show a more directed purpose in communicating to the reader. While the content is personal, the language has been shaped to assist in carrying the message. The following sample serves to illustrate such writing from a relatively sophisticated and skilled seventeen-year-old.

*For Example:* I have been recently employed in a store. I am working after school for Christmas money. One day we

were unusually busy and I was, as usual confused as to where the merchandise was. I guess the custumers were rather cranky after a day of Christmas shopping because they seemed to snap when I made the least hesitation in order to think.

Finally, an elderly man with a stern look about him came in with a long list of merchandise he wished to purchase. It was my misfortune to wait on him. I got the first few things without any difficulty, but soon had to ask some of the other irate clerks for help. At this point I was completely exhausted, and afraid to ask for more help; to put it fluently, I was at the point of tears. As I looked up into the face of the stern stranger, I expected him to walk out any minute. To my surprise he smiled at me and said, "Thats O.K. kid, take your time. I remember when I first went to work." Those few words gave me courage and made me feel a great admiration for a man I didn't even know.

*Adult*

Adult writing of a personal nature aimed at a particular audience often strives for correctness in the interests of "a good impression." Where no audience is intended, however, there may still be attention to conventional form; as in the case of the adult who occasionally writes out his ideas in order to clarify them. The following communication is used to illustrate IB because of the very personal quality of the voice speaking.

*For Example:*

Dear Governor .....:

I'm writing to ask you take some action on passing laws to protect children from led paint poisening. My daughter was taken sick several months ago and the doctor said she had poor diet. We bought her good food but she didn't get no better. We went to the clinic with her and the doctor there said she was weak from some stomack sickness and he give us some medicines but they don't help Mary Ann none either. Finally my wife she and me took her to the Action League office and he got us another doctor who told us Mary Ann had bad led poisening from paint.

I wrote the City Rent Commissioner and my landlord and they inspected my apartment and said there wasn't no led paint, but Mary Ann had some from the window in her room. The Action League helped me to find out.

I cant help much because I work two jobs and I have my wife and her mother and four children, but I would offer all my free time to help pass laws about this led poisening.

Yours truly,
Nathaniel T. Burgess

II. *Demonstrates ability to write in response to a wide range of societal demands and obligations. Ability is defined to include correctness in usage, punctuation, spelling, and form or conven-*

*tion as appropriate to particular writing tasks, e.g., manuscripts, letters.*

A. *Social*

1. *Personal*

Writing classified as social in nature and personal in form is best exemplified by the friendly letter. But the friendly letter serves many purposes: simple newsy communications, invitations of all sorts, commencements, weddings, announcements, etc. Also included in this classification are letters to inform, letters of argument or proposal to a government official or newspaper editor, and letters requesting action or information. To some extent objective IIA1 overlaps with objective IB; yet, writing classified here under IIA1 can be described as "social in nature" when the writer's voice is that of the social human being: although the communication may be personal in content, his role, so to speak, is public rather than private as would be the case with writing classified under IB.

*Age 9*

Little writing of a social/personal nature is done by the nine-year-old. But by age nine, children have usually been taught simple forms of letter writing in school. And the folk custom of writing letters to Santa Claus has not entirely passed out of modern culture. The following is a thank-you note to a guest teacher who presented a program on Japan to a fourth grade class.

*For Example:*

Dear Mr. Jones,

Thank you for coming to our class. Thank you for telling us about Japan. I liked the chopp sticks. I ate my lunch with them and ate a peece of selary with them. The pictures were butiful and the kimono on the child was pretty.

Love,
Charlotte

*Age 13*

Social writing of a personal nature from the thirteen-year-old can be illustrated by the following examples taken from a school bulletin board.

*For Example:*

1. I have a good pair of hockey skates for sale, size 9½. They are in excellent condition and have a special magic built into them, for last year I made fourteen goals for my team. I'm going to let them go cheap; my feet have grown and I need a new pair fast! See Tom Hanovsky, Homeroom 10, for price and details.

2. Help! The eighth grade is trying to form a Conversation Club in order to make our school life more healthy. We need people to help us write down problems about school buildings and grounds so we can make them more beautiful and nice to live and work in. If you have any ideas, see Cynthia Nestor in Homeroom 6.

*Age 17*

Social writing of a personal nature from the seventeen-year-old will range anywhere from the thank-you note to the letter of protest to the fan letter. The more highly developed the writing skill and the more specific the purpose of the communication, the higher will be the degree of correctness and form that the communication takes.

*For Example:*

Dear Rod McKuen,

I know you have probably read these words many times before and possibly even find them trite; however, I cannot resist telling you how fabulous your poetry is.

I have purchased all three of your books and I am hoping that you will soon put out a fourth.

I also wish to commend you on the songs you have written. I believe that you make lyrics live.

Thank you for making poetry enjoyable to so many people. You are truely a talented man.

Sincerely,
Elizabeth Vale

*Adult*

Samples of adult writing that classify as social/personal will almost always be in conventional form: the invitation, the friendly note on the annual Christmas card, the written excuse or note of permission to the child's teacher at school, the friendly letter.

*For Example:*

Dear Mrs. Nelson,

Please excuse Jane's absence from school the past three days because she had a virus infection and was under a doctor's care. 5/1 - 5/2 - 5/3.

Sincerely,
Mrs. Sarah Norton

2. *Organizational*

Examples of writing that can be classified as social/organizational are communications from corresponding secretaries of such groups as the PTA, ladies' church groups, garden clubs, etc. These communications will

generally be in conventional form and their single purpose, for the most part, will be to inform the memberships of dates of meetings, purpose of meetings, etc. Since social/organizational writing is done by few ni e- or thirteen-year-olds, the examples which follow are illustrations of this subobjective written by seventeen-year-olds and adults.

*For Example:*

1. *Age 17*

Dear Joel,

The Youth Fellowship of Nativity Church will hold a special meeting Sunday night, March 18, at 7 pm in the Carter Room of the Church Educational Center. Our guest is Mr. Sidney Eggert, a member of the Black Panther party from Oakland, California. Mr. Eggert knows Eldridge Cleaver and he has promised to inform us about the Panthers from an insiders viewpoint. A question and answer period will follow his talk. Please put this date on your calendar and plan to be there.

Cordially,
Peggy Case, C.S.

2. *Adult*

Dear Member:

The Sisterhood of Congregation Ahavis Achim has set February 3, 1968, as the date for the welcoming dinner for Rabbi Aaron Epstein who will be visiting us during that week. Rabbi Epstein will speak to the Sisterhood about life on the Kibbutz, a subject on which he is an authority. We ask that you be prepared to make a contribution to the fund that Rabbi Epstein is raising to help in the construction of schools and clinics on the Kibbutzim.

The dinner will be held in Room F in the new wing of the Temple at 7 pm. Please return the enclosed postcard to assure a reservation.

Cordially yours,
Miriam Llelyveld, C.S.

3. *Community*

Writing that can be classified as social/community has much in common with writing that can be classified as social/organizational except that the intended audience is usually a larger one with a more diverse background. What the audience has in common depends more on political, geographical, and economic factors than on organizational membership. For this reason, writing classified under IIA3 might best be illustrated by such documents as petitions to local governing agencies, appeals to

the public at large by charitable institutions, announcements to the community by public officials, open letters to the public, etc. Little such writing is done by nine or thirteen-year-olds. What follows are samples from a seventeen-year-old and an adult that classify under this subobjective.

*For Example:*

1. *Age 17*

To the Citizens of Lawrence Township

I am writing on behalf of the Association of United Youth Groups of Lawrence Township to urge you to support the Vote for Eighteen Year-olds which will be on the ballot in the elections next week. If you vote "Yes" to lower the voting age to eighteen, you are casting a vote of confidence in the youth of this township and state who by and large are responsible, conscientious and informed. Vote YES next Tuesday on Issue 4!

Sincerely yours,
Sally Madsen, Secretary
AUYGLT

2. *Adult*

An Open Letter to the Citizens of Winchester

The Organization of Concerned Parents urges the citizens of Winchester to attend the meeting of the school board next Tuesday at John Dewey High School where Board Members will attempt to brainwash the citizens of this town into helping them subvert our children by teaching sex education in the schools! Attend the meeting and make your voice heard against this plot by our so-called elected officials to make our children tools of unhealthy minded people who wish to tear down every decent institution in America from the family to the church. The time is now!

Darleen MacGinnis, President
Organization of Concerned Parents

IIB. *Business/Vocational*

Writing that can be classified under business/vocational is easily recognizable for several reasons: of all writing it generally adheres most closely to conventional forms, it is directed to a specified audience, and its purpose is to facilitate the business and professional concerns of the writer who, it must be remembered, is usually writing on behalf of his organization rather than for himself personally. This writing can be expected to be impersonal in tone, and public or private in nature depending on circumstances. It must also be remembered that while business/vocational writing is characterized by a high degree of correctness and conventional form, it is also subject to the blight of officialese, turgid syntax, and euphemism. Standard examples of this writing are the business letter,

the employment application form, the inter-office memorandum, technical and professional writing of all sorts, and the accident report. The examples that follow are written by a seventeen-year-old and an adult. Nine- and thirteen-year-olds are not usually called upon for writing of this sort.

*For Example:*

1. *Age 17*

Junior Achievement of Medina County
3266 Main Street
Larkin, Idaho 97623

November 11, 1969

Mr. Carter Sanders, President
National Association of Market Analysts
4246 Deerborn Street
Chicago, Illinois 65971

Dear Mr. Sanders:

The Junior Achievement of Larkin, Idaho, is a legally constituted corporation of teenagers engaged in the manufacture and sale of aluminum serving trays and candle holders.

As vice-president of Junior Achievement in charge of marketing and sales, I am responsible for the guidance of our sales force. Our market area is the town of Larkin, population 13,000, and also two adjacent counties having a combined population of 4,250 people.

I am writing to ask for information about means and methods of studying our market area so that I can most effectively make use of my sales force of fifteen boys and girls. Are there specific procedures I can use that will allow me to gauge accurately the strength of our market so that I can predict a hypothetical sales volume? Are there sampling procedures that will help me substantiate my sales projections?

I would appreciate any and all information that you could send me about analyzing markets so that our Junior Achievement project for this year will be the best ever.

Most cordially yours,

Lynn A. Townsend
Vice-president, Marketing and Sales
Junior Achievement

2. *Adult*

*Memo-Gram*

From: Thomas F. Pepper, District Manager
Date: 10/26/69

To: John Vasanovich, Distribution and Shipping
Home Office, Gary, Indiana

Ref: Order #348740; Date: Sept. 3, 1969

Promised delivery of the above order of Ekono-Kitchen-Classic Ware is four weeks over due. My salesman that services this retail outlet

has advised me that his customer, Evergreen Appliance Center, is very impatient and angry about the delay receiving this shipment. His advertising was placed with local media and timed for an announced sale. He estimates that half of his customers who answered to [illegible] ads have had to wait too long and many hav[illegible] cancelled their orders. Please advise as to t[illegible] date of delivery via telephone to me and to the manager of the Evergreen Appliance Center, Mr. Martin Greene; phone, 605-878-1415.

Signed: Tom Pepper

IIC. *Scholastic*

Scholastic writing is writing done for the teacher or the professor. The range of writing that can be classified under this objective extends from the creative lyric or limerick of the elementary school child, through the standard report, to the serious and scholarly research paper of the university graduate student. All such writing shares a common goal: it is intended for the critical eye of the educator. Hence, the writer has two very specific concerns: he wants a content worthy of the reader's critical acceptance and the highest possible degree of conventional or required form (which is sometimes spelled out in detail by the teacher). Conventional or required form here means correct spelling and usage, correct punctuation and capitalization, adherence to specified manuscript or page style and format, correct grammar and standard syntax, observance of the principles of unity, coherence, and emphasis. The authorities by which conventional or required form is judged are first, the individual teacher or professor who sets his own standards; second, the dictionary; third, grammar and composition texts; fourth, such publications as *A Manual of Style* and *The MLA Style Sheet*. There *is no absolute standard of correctness* in any of these matters; the sizable disagreement among professionals about correct usage and correct grammar indicates that what is referred to as "standard English" or "conventional form" is meant as a guideline rather than as objective, revealed truth. The following are samples of scholastic writing from nine-, thirteen-, and seventeen-year-olds.

***For Example:***

***Age 9***

The following represent the responses from a group of fourth graders who were asked to describe the color of rain.

1. the rain si gray that what I think
2. What is the color of rain? the color of rain is white and the color my car is white and the color of the book is green and the color of the house is red and the color of my pencil is red and the color of the grass is green and the color of the flower is yellow and my book is brown and the color of the flg red and white and Blue.

***Age 13***

The following represent the responses of a group of eighth

graders who were shown a black and white picture of a ghetto alley with rubbish strewn about, decaying stairs and porches, wash strung on a line, etc.

1. A Gloomy Place

This picture makes me feel on Sunday night. I'm tired and have to wake up early the next day go to school for five days and hand in reports and papers and read and all the other thing that bore me to death. It makes me feel this way because of the gloomy black, white and gray coloring. The crushed and overturned garbage cans and the dark shadows all over. This feeling makes you feel just all around bad and so does a Sunday night.

2. How this picture makes me feel

This picture makes me feel lonesome, dejected and crushed inside. Like a wilted flower, Christmas without snow, Easter without new clothes, Aunt Jemima's waffles without her syrup. It makes me feel like I can't go anyplace, or do anything to try to get ahead. I'm glad I don't live in that slum.

*Age 17*

The following represent the responses of a group of high school juniors who were asked, "If you could make an event in history happen again or prevent it from happening, which one would you choose? Describe the event and explain why you do or do not want it to happen."

1. If I could make an event in history happen again it would be the Apollo 12 moon-mission. I choose this because during these few brief hours most of the people on the earth were truly united and hoping for a successful landing and in general there was a sense of peace and serenity. The mission showed that man was finally adjusting himself to the new age, the aerospace age, that is already affecting all the people of the world.

2. I wouldn't want the event of slavery to happen all over again. One reason is that I don't feel it was fair to take a certain group of people and make slaves of them. All people are suppose to be created equal. Also another reason is because I am a Negro and I would be involved with this thing. And I don't *hardly* want to be a slave, because I am just as equal as anyone else. And I should be treated that way. Slaves weren't even considered as being human beings. That wasn't fair at all. Just because there is a different color of skins, it doesn't mean the people are different. This is why I don't want slavery to happen all over again.

III. *Indicates the importance attached to writing skills.*

This objective is designed to get at attitudes about writing. There is no intention here of judging writing ability; exercises designed to measure attitudes will not require the assessee to do any writing. Consequently, a multiple-choice or short answer or fill-in style of stimulus material will be used to assess the respondent's awareness of writing as an indispensable means of communication. Three subobjectives are identified.

A. *Recognizes the necessity of writing for a variety of needs (as in I and II)*

All ages: When given a task to perform, such as gathering information for a report, people should be able to recognize the necessity of writing down information as an important step in the process. It is equally desirable that people recognize the beneficial results to be gained from putting agreements, such as contracts, in writing. In addition, people should recognize that written records of events and meetings furnish important sources for validating information about decisions and courses of subsequent action. Exercises will be developed which will measure the degree to which people are aware of these needs for written documents.

B. *Writes to fulfill those needs*

All ages: Exercises will be designed to elicit information about the decisions people have made to write something rather than to telephone or visit others in an effort to communicate. The reasons why people write letters and messages, rather than communicate orally, will also be determined. A measure of the quantity of writing people do as compared with the quantity of oral communication, in varying situations and contexts, will be determined.

C. *Gets satisfaction, even enjoyment, from having written something well*

All ages: Exercises will be developed which ask the respondent to make judgments about the quality of various writing samples as suitable for certain situations or not suitable. Other exercises will ask for judgments about samples of writing on the basis of aesthetic qualities, style, and modes of language. Questions about the pleasure or displeasure a respondent gets from his own writing and rewriting will elicit a measure of "satisfaction" and "enjoyment."



★ U.S. Government Printing Office: 1976-777-233/17 Region 8